

NAEB Headquarters
14 Gregory Hall
Urbana, Illinois

Apr. 15, 1956

IMPORTANT INFORMATION ON "PRIX ITALIA" ENTRIES FOR 1956

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The prizes that are awarded for the best entries are not inconsiderable and in the past have approached the \$7,000. mark. The exact figure is never known until the actual date of the award because of changes in exchange rates, numbers of countries entering, and other intangibles.

PROCEDURES

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1. Two (2) taped copies of the broadcast at 15 IPS or 7-1/2 IPS
2. Two (2) copies of the score
3. One (1) copy of the words or script of the broadcast
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Should NAEB decide to enter any composition or documentary broadcast in the Prix Italia, the composer and/or writer, and/or producer, will be required to sign two (2) agreements:

- (1) An agreement to reimburse NAEB the sum of \$1900. from any prize money which may be awarded.
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RECEIVED
NAEB HEADQUARTERS
JUN 11 1956
7/8/9/10/11/12/13/14/15/16 PD

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NAEB

NATIONAL ASSOCIATION
of
EDUCATIONAL BROADCASTERS

14 Gregory Hall

Urbana, Illinois

B-14

TO: ALL NAEB ACTIVE AND ASSOCIATE MEMBERS

FROM: Harry J. Skornia, Executive Director *H. J. Skornia*

DATE: March 22, 1955

SUBJECT: ITALIA PRIZE ANNOUNCEMENT (Prix Italia)

The NAEB, as a participating member, is again this year eligible to enter the Prix Italia contest. Therefore, if any NAEB members have musical, dramatic or musico-dramatic programs which might qualify under the conditions set forth in the attached, they should send their entry to Seymour Siegel, chairman of the NAEB International Relations Committee, NOT LATER THAN May 1, 1955. The program must be recorded on tape, at 15 inches per second, and must be accompanied by the statement of permissions from the author, which is described in detail in the attached.

Since the NAEB will be represented on the Documentary Jury this year, we cannot submit any documentary entries.

This year a prize in television has also been added and applicable sections from Appendix 3 (television prize) of the Prix Italia announcement are included in the attached.

The NAEB entries will be selected, from those submitted, by the NAEB International Relations Committee composed of Seymour Siegel, chairman, Graydon Ausmus, Kathleen Lardie, Burton Paulu, Robert VanDyyn, Marvin Alisky and Lawrence Creshkoff, and Harry Skornia, ex officio.

It is suggested that the problem of French translation, like other details set forth in the rules (other than author's statement of permission), be postponed until such time as the above named committee shall determine which, if any entries will be finally submitted. At that time the committee will call upon the submitting member for whatever assistance is needed in these matters.

Following are quoted the applicable sections from the Prix Italia announcement, with paragraph numbers as in the original.

HEH/HJS/cr

NAEB Headquarters
14 Gregory Hall
Urbana, Illinois

Apr. 15, 1956

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Prax Italia (file)

1956-8 Entries for NAEB

- Music

- Documentary (actuality)

Prix Italia File

Sent to A's & B's
w/ April, 1956
N.C.

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April 5, 1952

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EACH SCHEDULED SERIES WILL BE SENT DIRECTLY FROM URBANA TO EACH MEMBER STATION ORDERING THEM. IN SHORT, THE NAEB RADIO NETWORK WILL HANDLE BBC SERIES IN THE SAME MANNER IN WHICH IT HANDLES ITS OTHER PROGRAMS.

THE SERIES AVAILABLE FOR FALL BROADCAST ARE:

THE BBC THEATRE, CONSISTING OF THIRTEEN 50 TO 90 MINUTE DRAMAS. INCLUDED WILL BE SUCH TITLES AS "PRISONER'S PROGRESS" BY LOUIS MACNEICE, "THE RIVALS" BY SHERIDAN, "AN IDEAL HUSBAND" BY OSCAR WILDE, THE "ALCESTIS" OF EURIPIDES, AND "AUCASSIN AND NICOLETTE", NEWLY TRANSLATED AND ADAPTED FOR RADIO BY RENE HAGUE.

THE ELIZABETHAN THEATRE, CONSISTING OF TWELVE HALF-HOUR PROGRAMS SHOWING, LARGELY THROUGH DRAMATIZED EXCERPTS, THE PROGRESS OF ELIZABETHAN DRAMA FROM THE EARLY "TRAGEDIES IN BLOOD" TO ITS GREAT CLIMAX IN THE SHAKESPEAREAN TRAGEDIES.

THE BRIDE OF LAMMERMOOR, A SERIAL DRAMATIZATION, IN EIGHT HALF-HOUR EPISODES, OF SCOTT'S NOVEL.

THE SERIES AVAILABLE FOR WINTER BROADCAST ARE:

PRIX ITALIA

Sept. 1955 N. 2

THE NAEB HAS SUBMITTED TWO ENTRIES FOR THE PRIX ITALIA CONTEST THIS YEAR: DECEMBER, A DRAMATIC CANTATA FOR RADIO FOR SINGING AND SPEAKING VOICES WITH WIND INSTRUMENTS AND PERCUSSION, AND THE WISH, A RADIO OPERA.

THE TEXT OF DECEMBER WAS WRITTEN BY MAEVE OLEN AND THE MUSIC BY HENRY BRANT. THE TEXT EXPLORES THE ORIGINAL SIGNIFICANCE OF CHRISTMAS AND ITS RELATION TO A WORLD POSSESSED WITH THE IDEA OF DESTRUCTION WHETHER MASS OR INDIVIDUAL, SPIRITUAL OR PHYSICAL, SELF-INFLICTED OR SUFFERED.

THE WISH, WHICH WAS WRITTEN BY GEORGE ANTHEIL, SHOWS HOW TRAGEDY BEFALLS A HAPPILY MARRIED COUPLE ON THEIR FOURTH ANNIVERSARY (FIRST DATE) THROUGH THE HUSBAND'S BEST FRIEND WHO PRESENTS THEM WITH A POISONED CAKE.

THE NAEB REPRESENTATIVE ON THE DOCUMENTARY JURY FOR THE PRIX ITALIA THIS YEAR WILL BE MISS RUBY MERCER AND SEYMOUR SIEGEL WILL BE OUR REPRESENTATIVE AT THE GENERAL ASSEMBLY IN PERUGIA.

NAEB ENTRY WINS FIRST IN PRIX ITALIA

Oct. 1955 N.L.

FIRST PRIZE OF \$1,600 FOR THE BEST MUSICAL COMPOSITION IN THE INTERNATIONAL PRIX ITALIA COMPETITION WAS WON BY THE NAEB ENTRY, "DECEMBER." COMPOSED BY HENRY BRANT ESPECIALLY FOR RADIO, THE CANTATA WAS GIVEN ITS PREMIER OVER WNYC, NEW YORK, ON JULY 18, 1955. EMBODYING THE PRINCIPAL EXPRESSIVE RESOURCES OFFERED BY THE BROADCASTING MEDIUM, THE CANTATA COMBINES SINGING AND SPEAKING VOICES WITH WIND INSTRUMENTS AND PERCUSSION. IN A POIGNANT THEME IT EXPLORES THE ORIGINAL SIGNIFICANCE OF CHRISTMAS AND ITS RELATION TO A WORLD OBSESSED WITH DESTRUCTION. THE ENTRY WAS INTRODUCED TO NEWSLETTER READERS IN THE SEPTEMBER ISSUE.

SWISS BROADCASTING CORPORATION BROADCASTS PRIX ITALIA WINNER

Jan 1956 NL

The Swiss Broadcasting Corporation (Societe Suisse de Radiodiffusion) broadcast "December," the NAEB sponsored Prix Italia winner, on Thursday, December 15, 1955. The program was broadcast over both Radio-Lausanne and the Swiss Shortwave Service.

"December," a dramatic cantata for radio for singing and speaking voices with wind instruments and percussion, was given its premier over WNYC, New York City Municipal Station, on July 18, 1955. The text of "December" was written by Maeve Olen and the music by Henry Brant.

The broadcast by the Swiss Broadcasting Corporation was arranged through Seymour N. Siegel, Director of WNYC and chairman of the NAEB International Relations Committee.

Feb. 1956 NL

Now is not too early to plan on entries for the Prix Italia. This year we're on the jury for drama. Therefore, entries can be in

MUSIC (in which Brant's December won first place this year)

DOCUMENTARY (which CBC this year won with bird-call recordings. These should be authentic (not "staged") "actualities," to qualify.)

We've now proved we can win. Let's get good entries in again this year. Rules are as for previous years, as sent you each year. And for details of dates, etc., contact Sy Siegel.

OUT

FILE THIS SIDE FORWARD AT EXTREME RIGHT OF FOLDER
WHEN FACE IS FILLED UP SEE ADDITIONAL CHARGE-OUTS ON BACK

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OVER

Comedie Francaise



Saturdays 2 P.M.

Moliere
(1622-1673)
Les Femmes Savantes
94/00

Le Cid
120/00

Cornelle
(1606-1684)
Polyctete
112/00

Racine
(1639-1699)
Britannicus
106/00
Andromaque
105/00

Marijoux
(1688-1763)
La Double Inconstance
88/45

Beaumarchais
(1732-1799)
Le Barbier de Seville
92/00

Alfred de Vigny
(1797-1863)
Chatterton
91/00

Alfred de Musset
(1804-1880)
Le Chandelier
84/00

Contemporary French Music

Sundays 12 Noon

1. Arthur Honegger

Sept pieces breves pour piano
2m. quatuor (1 & 11)
Finis de la piece
Sims Symphonie (excerpt)

2. Darius Milhaud

Sacramente
4m. quatuor
Creation du Monde

L. Beryls

Melodies
L'Infini Schine — operette
Moleneu — operette
A travers Paris

3. Olivier Messiaen

Accentuation
Visions de l'Amen

4. Francis Poulenc

Embarquement pour Cythere
Sonate pour cor, trompette,
trombone
Melodies
Stabat Mater (fragments)

5. Florent Schmitt

Pieces pour piano
Tropes de Schine

6. Claude Delvincourt

Horres juveniles (piano)
Sonate pour piano
Boccaceries — orchestra

Georges Auric

Sonata pour piano
Gloria
Les feteux
Pieds

7. Jacques Ibert

Claude Arrien

Histoires (piano)
Quatuor
Ballade de la Geole de Reading
Concerto pour violon
Cantate des sept peines
de l'Amour en Guerre

8. Jean Rivier

Germaine Tailleferre

Couverture pour un Don Quichotte
Sere Symphonie
Petit nocte — opera
Concerto pour piano

9. Henri Sauguet

Jean Francaux

La Chantreuse de Parme (opera)
Les Formas
Les Bosquets de Cythere

10. Maurice Thiriet

Ballades
Les Valseurs du Soir
Chanson pour harpe et orchestra
L'Oeil a la coque (ballade)

J. M. Damase

Concerto for piano
No Exit (songs)

11. Andre Jolivet

Maurice Ohana
Henri Dutilleul
Tony Aubin

Concerto for trumpet
Plainte
Symphony

12. J. L. Martinet

Maurice LeRoux
Pierre Boulez

Prometheus
Mime
Sonata

Henri Barrauld

Quatuor
Martyre des Saints Innocents

13. ORGANISTS: (by Andre Marchal)

Dupre

Prelude & Fugue

Durufle

Chorale

Honegger

Chorale

Lalangis

Offertoire

Messiaen

Apparition de Tréséle Eternelle

Alain

Verdians

Marchal

Improvisations on In Dulci Jubilo

WILL BE
HEARD
SOON
6 — 1½-hour dramatic programs on the life and works of Victor Hugo
6 — 1½-hour dramatic programs on the life and works of Honoré de Balzac



We would appreciate receiving your comments and suggestions on this series.

ANNOUNCING the first of a series of International Exchange Cultural Programs arranged by the National Association of Educational Broadcasters and the French Broadcasting System (Radiodiffusion Françaises). Cultural programs of other nations are to be scheduled in the near future.

Equally distinguished is the series of *"Classic French Drama,"* specially transcribed by the Comédie Française for this cultural exchange.

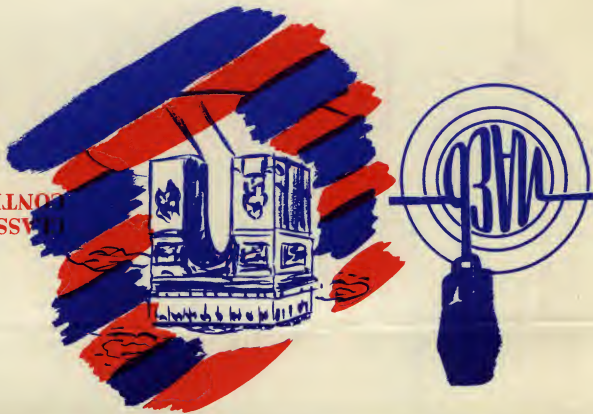
The NAEB, in launching this series of programs, hopes that it will aid in uniting culturally the nations of the Western world. People who become one culturally are likely to understand and even love one another.

The National Association of Educational Broadcasters, incorporated as a non-profit organization, is composed of institutions, school systems, groups and individuals who are engaged in non-commercial educational broadcasting through their own institutionally-owned AM, FM, or Television stations, or through the facilities of commercial stations.

The International Relations Committee of NAEB consists of Seymour N. Siegel, Director of WNYC, Chairman; George Probst, Director of the University of Chicago Roundtable; Graydon Ausmus, Director of Station WUOA, University of Alabama; Robert Van Duyn, Kellogg Foundation.

Arrangements for the series described herein were made with the wholehearted cooperation of M. Wladimir Porché, Director General of Radiodiffusion Françaises and M. Pierre Crénesse, RDF North American Director, Michel Robida, Director of International Exchange.

CLASSICAL DRAMAS
TEMPORARY MUSIC
from
France



Form 3547 Requested

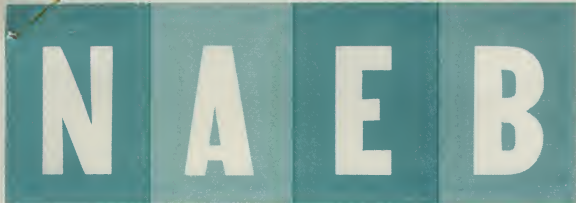
from
France ...
with Love



"Listen and tell your friends to

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(date changed) Final copy
NATIONAL ASSOCIATION
of
EDUCATIONAL BROADCASTERS
14 Gregory Hall Urbana, Illinois

TO: ALL NAEB ACTIVE AND ASSOCIATE MEMBERS
FROM: Harry J. Skornia, Executive Director *H. J. Skornia*
DATE: March 22, 1955
SUBJECT: ITALIA PRIZE ANNOUNCEMENT (Prix Italia)

The NAEB, as a participating member, is again this year eligible to enter the Prix Italia contest. Therefore, if any NAEB members have musical, dramatic or musico-dramatic programs which might qualify under the conditions set forth in the attached, they should send their entry to Seymour Siegel, chairman of the NAEB International Relations Committee, NOT LATER THAN May 1, 1955. The program must be recorded on tape, at 15 inches per second, and must be accompanied by the statement of permissions from the author, which is described in detail in the attached.

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This year a prize in television has also been added and applicable sections from Appendix 3 (television prize) of the Prix Italia announcement are included in the attached.

The NAEB entries will be selected, from those submitted, by the NAEB International Relations Committee composed of Seymour Siegel, chairman, Graydon Ausmus, Kathleen Lardie, Burton Paulu, Robert VanDuyn, Marvin Alisky and Lawrence Creshkoff, and Harry Skornia, ex officio.

It is suggested that the problem of French translation, like other details set forth in the rules (other than author's statement of permission), be postponed until such time as the above named committee shall determine which, if any entries will be finally submitted. At that time the committee will call upon the submitting member for whatever assistance is needed in these matters.

Following are quoted the applicable sections from the Prix Italia announcement, with paragraph numbers as in the original.

HEH/HJS/cr

Italia Prize proper:

1

An International Prize will be awarded each year in accordance with the regulations of the present Statute.

The Prize will be called "Italia Prize - International competition for Radio Works, founded at Capri in 1948."

2

Additional Prizes may be awarded as well, each year, in accordance with the Additional Statutes.

3

The Italia Prize will be awarded each year to:

- 1) a musical composition with words;
- 2) a literary or dramatic work with or without music.

The entries submitted must have been especially created for broadcasting and must be in a form best suited to be presented through the medium of radio.

The entries submitted must present high aesthetic qualities and must also include elements which broaden and enrich broadcasting experience.

4

Every Broadcasting Organization is free to choose, without any consideration of nationality, the Authors or Composers of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been broadcast, they must not have been put on the air more than two years before the awarding of the Prize.

Works inspired by texts which have already been published are admitted on condition that they have a creative value for broadcasting.

5

Each year the Italia Prize is divided into two parts having equal value, of which:

- one to be awarded to a musical composition with text;
- and the other, to be awarded to a literary or dramatic work with or without music.

The awarding of ex-aequo prizes is excluded.

6

The Juries shall not examine any entries other than those submitted by the Broadcasting Organizations which have accepted the Statute of the Italia Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

In the choice of entries, Broadcasting Organizations should bear in mind the suitability of the works for being broadcast by all the Organizations participating in the Italia Prize.

It is also desirable that the entries submitted to the Juries should be easy to translate without impairing their artistic value.

7

The Juries shall examine only entries accompanied by a written statement by which the Author, insofar as he is concerned, declares that, under reserve of his moral right and for the sole purpose of permitting the broadcasting of his work by all the Organizations participating in the Italia Prize, he authorizes the said Organizations, should his work be awarded a prize, to proceed:

- a) with the necessary translations and with the indispensable adaptations of the work;
- b) with the recording of the work by means of instruments suitable for the mechanical reproduction of sound with a view to the broadcasts provided for under c) hereunder;
- c) with two broadcasts of the work either by direct broadcast or in relay or by means of instruments suitable for mechanical reproduction. For each of these broadcasts the Author shall be credited with the usual amounts paid by the Broadcasting Organization for works of the same nature. No additional amounts of any kind shall be claimable by the Author on account of the fact that the work has been awarded a prize.

In the above mentioned statement, the Author must also declare that, insofar as the entry is concerned, he is the sole owner of the rights of translation, adaptation, reproduction and broadcasting, otherwise he must indicate the owner or owners of either one or of all of these rights. In the latter case, the Organization submitting the entry may request from the Author, making it a condition to be fulfilled before submitting the entry to the Juries, written authority from the said owners covering the points in a), b), and c) above.

8

The Juries, in the case of works with music, shall only examine entries accompanied by one of the four statements listed hereunder:

- a) if the work has not yet been published or been the object of a contract for publication, the Author must make a written statement authorizing--in the event of the work being awarded a prize--all the Organizations participating in the Italia Prize to make the necessary copies, reserved to their own exclusive use, agreements to the contrary excepted, for the two broadcasts mentioned in Art. 7 above;
- b) if the work, though not yet published, has already been the subject of a contract for publication, the Author must accompany it by the statement mentioned under paragraph a) above signed, however, by the lawful owner of the copyright;
- c) if the work has already been published by a third party and no copies can be found for sale at the usual price, the Author must accompany it by a written statement signed by the publisher who thereby undertakes--in the event of the work being awarded a prize--to let on hire at the usual fee a complete copy of the work to all the Organizations participating in the Italia Prize who might apply for it;
- d) if the work has been published by the Author himself and no copies can be found for sale at the usual price, the Author must accompany it by a written statement by which he undertakes--in the event of the work being awarded a prize--to make available to all the Organizations participating in the Italia Prize that may request it, a complete copy of the work against payment of the hire fee.

9

Should the Jury consider that the quality of the works submitted does not justify the awarding of the prize, the amount shall be turned over to the reserve funds provided for in Art. 32.

11

All Organizations participating in the Italia Prize are strongly recommended to broadcast, if possible by their own production, the winning entries, within the twelve months following the awarding of the Prize.

12

Entries submitted must have a minimum duration of 25 minutes and must not exceed 85 minutes.

13

The Juries for the Italia Prize and for the additional Prizes shall be formed as follows:

Each year the ordinary General Assembly, mentioned in Art. 24, shall form, for the following year, as many Juries as are the categories of entries to which the Italia Prize and the additional Prizes are to be awarded. The seats in the various Juries shall be divided among all the Organizations participating in the Italia Prize. No Organization may be appointed two years consecutively to attend on the same Jury.

Each Organization may be appointed to attend on only one Jury and may send, as Juryman, a broadcasting expert of its choice.

14

Each Organization may submit two musical compositions with words, two literary or dramatic works with or without music as well as the works mentioned by the additional Statutes.

However an Organization appointed to attend on a Jury may not submit any entries to that same Jury.

20

Entries submitted by the Organizations participating in the Italia Prize, must reach the Secretariat at least six weeks before the meeting of the Juries.

Entries forwarded to the Secretariat of the Italia Prize shall consist of:

For musical works:

- a) two recordings of the work;
- b) at least two copies of the musical score;
- c) a sufficient number of copies of the English and French translations of the text;
- d) explanatory notes on the work.

For literary or dramatic works:

- a) two recordings in the original language;
- b) when necessary, a copy of the musical score;
- c) a sufficient number of copies of the English and French translations of the text;
- d) explanatory notes on the work.

21

The Prize shall be awarded, if possible, within the last week of September. The Secretariat fixes the dates of the meetings of the Juries.

28

The maximum amount of the Italia Prize is fixed at the equivalent of 35.000 Swiss Francs and the minimum at the equivalent of 20.000 Swiss Francs.

33

Any Broadcasting Organization of a Country belonging to the I.T.U. may participate in the Italia Prize.

The Radio Italiana Prize (in effect a second prize):

1

The Prize shall be called the Radio Italiana Prize.

2

The Radio Italiana Prize shall be awarded each year according to the conditions established by Art. 3 hereunder and following the procedure laid down by Art. 5 of the Statute of the Italia Prize.

3

The Radio Italiana Prize shall be awarded by the Italia Prize Juries.

The Juries shall choose among the entries submitted to the Italia Prize, after the said Prize has been awarded, the most deserving work in each one of the two categories provided for in Art. 3 of the Italia Prize Statute.

4

The sum allocated to the Radio Italiana Prize shall be equal to half the amount of the sum allocated to the Italia Prize.

The sum in question shall be paid to the winners in Lire by the Secretariat.

5

Under reserve of the Regulations specified in the present Appendix, the rules of the Italia Prize Statute, "mutatis mutandis," are applicable to the Radio Italiana Prize.

Italia Prize for Television:

1

An International Prize shall be awarded for two years in accordance with the regulations of the present Appendix.

The Prize shall be called "Italia Prize for Television."

2

The Italia Prize for Television shall be awarded to: a dramatic work, with or without music, of original inspiration, whose subject has been especially created for television.

3

Every Organization Member of the Italia Prize is free to choose, without any consideration of nationality, the Authors of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been telecast, they must not have been put on the air more than one year before the awarding of the Prize.

4

The Italia Prize for Television may not be divided.

5

The Jury of the Italia Prize for Television shall not examine any entries other than those submitted by the Organizations participating in the International Competition of the Italia Prize, which have accepted the Statute of the Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

6

The Jury shall examine only entries accompanied by a written statement by which the Authors, insofar as they are concerned, declare that - under reserve of their moral right and for the sole purpose of permitting the telecast of their work by all the Organizations participating in the Italia Prize - they authorize the said Organizations, should their work be awarded a prize, to proceed:

- a) with the necessary translations and dubbings, and with the indispensable adaptations of the work;
- b) with the recording of the work by instruments suitable for the reproduction of pictures and sounds (transcriber), with a view to the telecasts provided for under c) hereunder;
- c) with two telecasts of the work either by direct telecast or in relay or by means of instruments suitable for reproduction. For each of these telecasts the Authors shall be credited with the usual amounts paid by the Telecasting Organizations for works of the same nature. No additional amounts of any kind shall be claimable by the Authors on account of the fact that the work has been awarded a prize.

In the above mentioned statement, the Authors must also declare that, insofar as the entry is concerned, they are the sole owners of the rights of translation, dubbing included, adaptation, reproduction and telecasting, otherwise they must indicate the owner or owners of either one or of all of these rights. In the latter case, the Organization submitting the entry may request from the Authors, making it a condition to be fulfilled before submitting the entry to the Juries, written authority from the said owners covering the points in a), b) and c) above.

7

Same as Section 8 of Italia Prize Statute.

8

Same as Section 9 of Italia Prize Statute.

10

Same as Section 12 of Italia Prize Statute.

11

The Jury for the Italia Prize for Television shall be formed by all the Organizations participating in the Italia Prize which supply a regular service of television and have fulfilled the conditions laid down by Art. 9 of this Appendix.

Each Organization shall be represented on the Jury by a television expert of its choice.

12

Each Organization may submit only one work to the Jury.

17

Entries submitted to the Italia Prize for Television must reach the Secretariat at least four weeks before the meeting of the Jury.

Entries forwarded to the Secretariat of the Italia Prize shall consist of:

- a) a recording of the work (transcriber);
- b) the text in the original language of subject, scenario, dialogues, etc.;
- c) a sufficient number of copies of the English and French translation of the texts mentioned above;
- d) when necessary, a copy of the musical score;
- e) explanatory notes on the work and its Authors.

18

The Italia Prize for Television shall be awarded in the same town and during the same session of the Italia Prize.

20

The Italia Prize for Television is offered by the RAI and the amount is fixed in two million lire.

The sum allocated to the Italia Prize for Television shall be paid in lire by the Secretariat of the Italia Prize to the Organization submitting the entry which has been awarded the prize. This Organization shall have the responsibility of dividing the sum among the authors of the entry.

NAEB

NATIONAL ASSOCIATION
of
EDUCATIONAL BROADCASTERS

14 Gregory Hall

Urbana, Illinois

TO: ALL NAEB ACTIVE AND ASSOCIATE MEMBERS

FROM: Harry J. Skornia, Executive Director *H. J. Skornia*

DATE: March 22, 1955 (3)

SUBJECT: ITALIA PRIZE ANNOUNCEMENT (Prix Italia) (4)

The NAEB, as a participating member, is again this year eligible to enter the Prix Italia contest. Therefore, if any NAEB members have musical, dramatic or musico-dramatic programs which might qualify under the conditions set forth in the attached, they should send their entry to Seymour Siegel, chairman of the NAEB International Relations Committee, NOT LATER THAN May 1, 1955. The program must be recorded on tape, at 15 inches per second, and must be accompanied by the statement of permissions from the author, which is described in detail in the attached.

Since the NAEB will be represented on the Documentary Jury this year, we cannot submit any documentary entries.

This year a prize in television has also been added and applicable sections from Appendix 3 (television prize) of the Prix Italia announcement are included in the attached.

The NAEB entries will be selected, from those submitted, by the NAEB International Relations Committee composed of Seymour Siegel, chairman, Graydon Ausmus, Kathleen Lardie, Burton Paulu, Robert VanDuyn, Marvin Alisky and Lawrence Creshkoff, and Harry Skornia, ex officio.

It is suggested that the problem of French translation, like other details set forth in the rules (other than author's statement of permission), be postponed until such time as the above named committee shall determine which, if any entries will be finally submitted. At that time the committee will call upon the submitting member for whatever assistance is needed in these matters.

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An International Prize will be awarded each year in accordance with the regulations of the present Statute.

The Prize will be called "Italia Prize - International competition for Radio Works, founded at Capri in 1948."

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Additional Prizes may be awarded as well, each year, in accordance with the Additional Statutes.

3

The Italia Prize will be awarded each year to:

- 1) a musical composition with words;
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The entries submitted must have been especially created for broadcasting and must be in a form best suited to be presented through the medium of radio.

The entries submitted must present high aesthetic qualities and must also include elements which broaden and enrich broadcasting experience.

4

Every Broadcasting Organization is free to choose, without any consideration of nationality, the Authors or Composers of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been broadcast, they must not have been put on the air more than two years before the awarding of the Prize.

Works inspired by texts which have already been published are admitted on condition that they have a creative value for broadcasting.

5

Each year the Italia Prize is divided into two parts having equal value, of which:

- one to be awarded to a musical composition with text;
- and the other, to be awarded to a literary or dramatic work with or without music.

The awarding of ex-aequo prizes is excluded.

6

The Juries shall not examine any entries other than those submitted by the Broadcasting Organizations which have accepted the Statute of the Italia Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

In the choice of entries, Broadcasting Organizations should bear in mind the suitability of the works for being broadcast by all the Organizations participating in the Italia Prize.

It is also desirable that the entries submitted to the Juries should be easy to translate without impairing their artistic value.

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The Juries shall examine only entries accompanied by a written statement by which the Author, insofar as he is concerned, declares that, under reserve of his moral right and for the sole purpose of permitting the broadcasting of his work by all the Organizations participating in the Italia Prize, he authorizes the said Organizations, should his work be awarded a prize, to proceed:

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Any Broadcasting Organization of a Country belonging to the I.T.U. may participate in the Italia Prize.

The Radio Italiana Prize (in effect a second prize):

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The Prize shall be called the Radio Italiana Prize.

2

The Radio Italiana Prize shall be awarded each year according to the conditions established by Art. 3 hereunder and following the procedure laid down by Art. 5 of the Statute of the Italia Prize.

3

The Radio Italiana Prize shall be awarded by the Italia Prize Juries. The Juries shall choose among the entries submitted to the Italia Prize, after the said Prize has been awarded, the most deserving work in each one of the two categories provided for in Art. 3 of the Italia Prize Statute.

4

The sum allocated to the Radio Italiana Prize shall be equal to half the amount of the sum allocated to the Italia Prize.

The sum in question shall be paid to the winners in Lire by the Secretariat.

5

Under reserve of the Regulations specified in the present Appendix, the rules of the Italia Prize Statute, "mutatis mutandis," are applicable to the Radio Italiana Prize.

Italia Prize for Television:

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An International Prize shall be awarded for two years in accordance with the regulations of the present Appendix.

The Prize shall be called "Italia Prize for Television."

2

The Italia Prize for Television shall be awarded to: a dramatic work, with or without music, of original inspiration, whose subject has been especially created for television.

3

Every Organization Member of the Italia Prize is free to choose, without any consideration of nationality, the Authors of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been telecast, they must not have been put on the air more than one year before the awarding of the Prize.

4

The Italia Prize for Television may not be divided.

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The Jury of the Italia Prize for Television shall not examine any entries other than those submitted by the Organizations participating in the International Competition of the Italia Prize, which have accepted the Statute of the Prize and have fulfilled all the conditions laid down by the said Statute.

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7

Same as Section 8 of Italia Prize Statute.

8

Same as Section 9 of Italia Prize Statute.

10

Same as Section 12 of Italia Prize Statute.

11

The Jury for the Italia Prize for Television shall be formed by all the Organizations participating in the Italia Prize which supply a regular service of television and have fulfilled the conditions laid down by Art. 9 of this Appendix.

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12

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NAEB

NATIONAL ASSOCIATION
of
EDUCATIONAL BROADCASTERS

14 Gregory Hall

Urbana, Illinois

TO: ALL NAEB ACTIVE AND ASSOCIATE MEMBERS

FROM: Harry J. Skornia, Executive Director *H. J. Skornia*

DATE: March 22, 1955

SUBJECT: ITALIA PRIZE ANNOUNCEMENT (Prix Italia)

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HEH/HJS/cr

Italia Prize proper:

1

An International Prize will be awarded each year in accordance with the regulations of the present Statute.

The Prize will be called "Italia Prize - International competition for Radio Works, founded at Capri in 1948."

2

Additional Prizes may be awarded as well, each year, in accordance with the Additional Statutes.

3

The Italia Prize will be awarded each year to:

- 1) a musical composition with words;
- 2) a literary or dramatic work with or without music.

The entries submitted must have been especially created for broadcasting and must be in a form best suited to be presented through the medium of radio.

The entries submitted must present high aesthetic qualities and must also include elements which broaden and enrich broadcasting experience.

4

Every Broadcasting Organization is free to choose, without any consideration of nationality, the Authors or Composers of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been broadcast, they must not have been put on the air more than two years before the awarding of the Prize.

Works inspired by texts which have already been published are admitted on condition that they have a creative value for broadcasting.

5

Each year the Italia Prize is divided into two parts having equal value, of which:

- one to be awarded to a musical composition with text;
- and the other, to be awarded to a literary or dramatic work with or without music.

The awarding of ex-aequo prizes is excluded.

6

The Juries shall not examine any entries other than those submitted by the Broadcasting Organizations which have accepted the Statute of the Italia Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

In the choice of entries, Broadcasting Organizations should bear in mind the suitability of the works for being broadcast by all the Organizations participating in the Italia Prize.

It is also desirable that the entries submitted to the Juries should be easy to translate without impairing their artistic value.

7

The Juries shall examine only entries accompanied by a written statement by which the Author, insofar as he is concerned, declares that, under reserve of his moral right and for the sole purpose of permitting the broadcasting of his work by all the Organizations participating in the Italia Prize, he authorizes the said Organizations, should his work be awarded a prize, to proceed:

- a) with the necessary translations and with the indispensable adaptations of the work;
- b) with the recording of the work by means of instruments suitable for the mechanical reproduction of sound with a view to the broadcasts provided for under c) hereunder;
- c) with two broadcasts of the work either by direct broadcast or in relay or by means of instruments suitable for mechanical reproduction. For each of these broadcasts the Author shall be credited with the usual amounts paid by the Broadcasting Organization for works of the same nature. No additional amounts of any kind shall be claimable by the Author on account of the fact that the work has been awarded a prize.

In the above mentioned statement, the Author must also declare that, insofar as the entry is concerned, he is the sole owner of the rights of translation, adaptation, reproduction and broadcasting, otherwise he must indicate the owner or owners of either one or of all of these rights. In the latter case, the Organization submitting the entry may request from the Author, making it a condition to be fulfilled before submitting the entry to the Juries, written authority from the said owners covering the points in a), b), and c) above.

8

The Juries, in the case of works with music, shall only examine entries accompanied by one of the four statements listed hereunder:

- a) if the work has not yet been published or been the object of a contract for publication, the Author must make a written statement authorizing--in the event of the work being awarded a prize--all the Organizations participating in the Italia Prize to make the necessary copies, reserved to their own exclusive use, agreements to the contrary excepted, for the two broadcasts mentioned in Art. 7 above;
- b) if the work, though not yet published, has already been the subject of a contract for publication, the Author must accompany it by the statement mentioned under paragraph a) above signed, however, by the lawful owner of the copyright;
- c) if the work has already been published by a third party and no copies can be found for sale at the usual price, the Author must accompany it by a written statement signed by the publisher who thereby undertakes--in the event of the work being awarded a prize--to let on hire at the usual fee a complete copy of the work to all the Organizations participating in the Italia Prize who might apply for it;
- d) if the work has been published by the Author himself and no copies can be found for sale at the usual price, the Author must accompany it by a written statement by which he undertakes--in the event of the work being awarded a prize--to make available to all the Organizations participating in the Italia Prize that may request it, a complete copy of the work against payment of the hire fee.

9

Should the Jury consider that the quality of the works submitted does not justify the awarding of the prize, the amount shall be turned over to the reserve funds provided for in Art. 32.

11

All Organizations participating in the Italia Prize are strongly recommended to broadcast, if possible by their own production, the winning entries, within the twelve months following the awarding of the Prize.

12

Entries submitted must have a minimum duration of 25 minutes and must not exceed 85 minutes.

13

The Juries for the Italia Prize and for the additional Prizes shall be formed as follows:

Each year the ordinary General Assembly, mentioned in Art. 24, shall form, for the following year, as many Juries as are the categories of entries to which the Italia Prize and the additional Prizes are to be awarded. The seats in the various Juries shall be divided among all the Organizations participating in the Italia Prize. No Organization may be appointed two years consecutively to attend on the same Jury.

Each Organization may be appointed to attend on only one Jury and may send, as Juryman, a broadcasting expert of its choice.

14

Each Organization may submit two musical compositions with words, two literary or dramatic works with or without music as well as the works mentioned by the additional Statutes.

However an Organization appointed to attend on a Jury may not submit any entries to that same Jury.

20

Entries submitted by the Organizations participating in the Italia Prize, must reach the Secretariat at least six weeks before the meeting of the Juries. Entries forwarded to the Secretariat of the Italia Prize shall consist of:

For musical works:

- a) two recordings of the work;
- b) at least two copies of the musical score;
- c) a sufficient number of copies of the English and French translations of the text;
- d) explanatory notes on the work.

For literary or dramatic works:

- a) two recordings in the original language;
- b) when necessary, a copy of the musical score;
- c) a sufficient number of copies of the English and French translations of the text;
- d) explanatory notes on the work.

21

The Prize shall be awarded, if possible, within the last week of September. The Secretariat fixes the dates of the meetings of the Juries.

28

The maximum amount of the Italia Prize is fixed at the equivalent of 35.000 Swiss Francs and the minimum at the equivalent of 20.000 Swiss Francs.

33

Any Broadcasting Organization of a Country belonging to the I.T.U. may participate in the Italia Prize.

The Radio Italiana Prize (in effect a second prize):

1

The Prize shall be called the Radio Italiana Prize.

2

The Radio Italiana Prize shall be awarded each year according to the conditions established by Art. 3 hereunder and following the procedure laid down by Art. 5 of the Statute of the Italia Prize.

3

The Radio Italiana Prize shall be awarded by the Italia Prize Juries.

The Juries shall choose among the entries submitted to the Italia Prize, after the said Prize has been awarded, the most deserving work in each one of the two categories provided for in Art. 3 of the Italia Prize Statute.

4

The sum allocated to the Radio Italiana Prize shall be equal to half the amount of the sum allocated to the Italia Prize.

The sum in question shall be paid to the winners in Lire by the Secretariat.

5

Under reserve of the Regulations specified in the present Appendix, the rules of the Italia Prize Statute, "mutatis mutandis," are applicable to the Radio Italiana Prize.

Italia Prize for Television:

1

An International Prize shall be awarded for two years in accordance with the regulations of the present Appendix.

The Prize shall be called "Italia Prize for Television."

2

The Italia Prize for Television shall be awarded to: a dramatic work, with or without music, of original inspiration, whose subject has been especially created for television.

3

Every Organization Member of the Italia Prize is free to choose, without any consideration of nationality, the Authors of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been telecast, they must not have been put on the air more than one year before the awarding of the Prize.

4

The Italia Prize for Television may not be divided.

5

The Jury of the Italia Prize for Television shall not examine any entries other than those submitted by the Organizations participating in the International Competition of the Italia Prize, which have accepted the Statute of the Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

6

The Jury shall examine only entries accompanied by a written statement by which the Authors, insofar as they are concerned, declare that - under reserve of their moral right and for the sole purpose of permitting the telecast of their work by all the Organizations participating in the Italia Prize - they authorize the said Organizations, should their work be awarded a prize, to proceed:

- a) with the necessary translations and dubbings, and with the indispensable adaptations of the work;
- b) with the recording of the work by instruments suitable for the reproduction of pictures and sounds (transcriber), with a view to the telecasts provided for under c) hereunder;
- c) with two telecasts of the work either by direct telecast or in relay or by means of instruments suitable for reproduction. For each of these telecasts the Authors shall be credited with the usual amounts paid by the Telecasting Organizations for works of the same nature. No additional amounts of any kind shall be claimable by the Authors on account of the fact that the work has been awarded a prize.

In the above mentioned statement, the Authors must also declare that, insofar as the entry is concerned, they are the sole owners of the rights of translation, dubbing included, adaptation, reproduction and telecasting, otherwise they must indicate the owner or owners of either one or of all of these rights. In the latter case, the Organization submitting the entry may request from the Authors, making it a condition to be fulfilled before submitting the entry to the Juries, written authority from the said owners covering the points in a), b) and c) above.

7

Same as Section 8 of Italia Prize Statute.

8

Same as Section 9 of Italia Prize Statute.

10

Same as Section 12 of Italia Prize Statute.

11

The Jury for the Italia Prize for Television shall be formed by all the Organizations participating in the Italia Prize which supply a regular service of television and have fulfilled the conditions laid down by Art. 9 of this Appendix.

Each Organization shall be represented on the Jury by a television expert of its choice.

12

Each Organization may submit only one work to the Jury.

17

Entries submitted to the Italia Prize for Television must reach the Secretariat at least four weeks before the meeting of the Jury.

Entries forwarded to the Secretariat of the Italia Prize shall consist of:

- a) a recording of the work (transcriber);
- b) the text in the original language of subject, scenario, dialogues, etc.;
- c) a sufficient number of copies of the English and French translation of the texts mentioned above;
- d) when necessary, a copy of the musical score;
- e) explanatory notes on the work and its Authors.

18

The Italia Prize for Television shall be awarded in the same town and during the same session of the Italia Prize.

20

The Italia Prize for Television is offered by the RAI and the amount is fixed in two million lire.

The sum allocated to the Italia Prize for Television shall be paid in lire by the Secretariat of the Italia Prize to the Organization submitting the entry which has been awarded the prize. This Organization shall have the responsibility of dividing the sum among the authors of the entry.

NAEB

NATIONAL ASSOCIATION
of
EDUCATIONAL BROADCASTERS

14 Gregory Hall

Urbana, Illinois

TO: ALL NAEB ACTIVE AND ASSOCIATE MEMBERS

FROM: Harry J. Skornia, Executive Director *H. J. Skornia*

DATE: March 22, 1955

SUBJECT: ITALIA PRIZE ANNOUNCEMENT (Prix Italia)

The NAEB, as a participating member, is again this year eligible to enter the Prix Italia contest. Therefore, if any NAEB members have musical, dramatic or musico-dramatic programs which might qualify under the conditions set forth in the attached, they should send their entry to Seymour Siegel, chairman of the NAEB International Relations Committee, NOT LATER THAN May 1, 1955. The program must be recorded on tape, at 15 inches per second, and must be accompanied by the statement of permissions from the author, which is described in detail in the attached.

Since the NAEB will be represented on the Documentary Jury this year, we cannot submit any documentary entries.

This year a prize in television has also been added and applicable sections from Appendix 3 (television prize) of the Prix Italia announcement are included in the attached.

The NAEB entries will be selected, from those submitted, by the NAEB International Relations Committee composed of Seymour Siegel, chairman, Graydon Ausmus, Kathleen Lardie, Burton Paulu, Robert VanDuyn, Marvin Alisky and Lawrence Creshkoff, and Harry Skornia, ex officio.

It is suggested that the problem of French translation, like other details set forth in the rules (other than author's statement of permission), be postponed until such time as the above named committee shall determine which, if any entries will be finally submitted. At that time the committee will call upon the submitting member for whatever assistance is needed in these matters.

Following are quoted the applicable sections from the Prix Italia announcement, with paragraph numbers as in the original.

HEH/HJS/cr

Italia Prize proper:

1

An International Prize will be awarded each year in accordance with the regulations of the present Statute.

The Prize will be called "Italia Prize - International competition for Radio Works, founded at Capri in 1948."

2

Additional Prizes may be awarded as well, each year, in accordance with the Additional Statutes.

3

The Italia Prize will be awarded each year to:

- 1) a musical composition with words;
- 2) a literary or dramatic work with or without music.

The entries submitted must have been especially created for broadcasting and must be in a form best suited to be presented through the medium of radio.

The entries submitted must present high aesthetic qualities and must also include elements which broaden and enrich broadcasting experience.

4

Every Broadcasting Organization is free to choose, without any consideration of nationality, the Authors or Composers of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been broadcast, they must not have been put on the air more than two years before the awarding of the Prize.

Works inspired by texts which have already been published are admitted on condition that they have a creative value for broadcasting.

5

Each year the Italia Prize is divided into two parts having equal value, of which:

- one to be awarded to a musical composition with text;
- and the other, to be awarded to a literary or dramatic work with or without music.

The awarding of ex-aequo prizes is excluded.

6

The Juries shall not examine any entries other than those submitted by the Broadcasting Organizations which have accepted the Statute of the Italia Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

In the choice of entries, Broadcasting Organizations should bear in mind the suitability of the works for being broadcast by all the Organizations participating in the Italia Prize.

It is also desirable that the entries submitted to the Juries should be easy to translate without impairing their artistic value.

7

The Juries shall examine only entries accompanied by a written statement by which the Author, insofar as he is concerned, declares that, under reserve of his moral right and for the sole purpose of permitting the broadcasting of his work by all the Organizations participating in the Italia Prize, he authorizes the said Organizations, should his work be awarded a prize, to proceed:

- a) with the necessary translations and with the indispensable adaptations of the work;
- b) with the recording of the work by means of instruments suitable for the mechanical reproduction of sound with a view to the broadcasts provided for under c) hereunder;
- c) with two broadcasts of the work either by direct broadcast or in relay or by means of instruments suitable for mechanical reproduction. For each of these broadcasts the Author shall be credited with the usual amounts paid by the Broadcasting Organization for works of the same nature. No additional amounts of any kind shall be claimable by the Author on account of the fact that the work has been awarded a prize.

In the above mentioned statement, the Author must also declare that, insofar as the entry is concerned, he is the sole owner of the rights of translation, adaptation, reproduction and broadcasting, otherwise he must indicate the owner or owners of either one or of all of these rights. In the latter case, the Organization submitting the entry may request from the Author, making it a condition to be fulfilled before submitting the entry to the Juries, written authority from the said owners covering the points in a), b), and c) above.

8

The Juries, in the case of works with music, shall only examine entries accompanied by one of the four statements listed hereunder:

- a) if the work has not yet been published or been the object of a contract for publication, the Author must make a written statement authorizing--in the event of the work being awarded a prize--all the Organizations participating in the Italia Prize to make the necessary copies, reserved to their own exclusive use, agreements to the contrary excepted, for the two broadcasts mentioned in Art. 7 above;
- b) if the work, though not yet published, has already been the subject of a contract for publication, the Author must accompany it by the statement mentioned under paragraph a) above signed, however, by the lawful owner of the copyright;
- c) if the work has already been published by a third party and no copies can be found for sale at the usual price, the Author must accompany it by a written statement signed by the publisher who thereby undertakes--in the event of the work being awarded a prize--to let on hire at the usual fee a complete copy of the work to all the Organizations participating in the Italia Prize who might apply for it;
- d) if the work has been published by the Author himself and no copies can be found for sale at the usual price, the Author must accompany it by a written statement by which he undertakes--in the event of the work being awarded a prize--to make available to all the Organizations participating in the Italia Prize that may request it, a complete copy of the work against payment of the hire fee.

9

Should the Jury consider that the quality of the works submitted does not justify the awarding of the prize, the amount shall be turned over to the reserve funds provided for in Art. 32.

11

All Organizations participating in the Italia Prize are strongly recommended to broadcast, if possible by their own production, the winning entries, within the twelve months following the awarding of the Prize.

12

Entries submitted must have a minimum duration of 25 minutes and must not exceed 85 minutes.

13

The Juries for the Italia Prize and for the additional Prizes shall be formed as follows:

Each year the ordinary General Assembly, mentioned in Art. 24, shall form, for the following year, as many Juries as are the categories of entries to which the Italia Prize and the additional Prizes are to be awarded. The seats in the various Juries shall be divided among all the Organizations participating in the Italia Prize. No Organization may be appointed two years consecutively to attend on the same Jury.

Each Organization may be appointed to attend on only one Jury and may send, as Jurymen, a broadcasting expert of its choice.

14

Each Organization may submit two musical compositions with words, two literary or dramatic works with or without music as well as the works mentioned by the additional Statutes.

However an Organization appointed to attend on a Jury may not submit any entries to that same Jury.

20

Entries submitted by the Organizations participating in the Italia Prize, must reach the Secretariat at least six weeks before the meeting of the Juries. Entries forwarded to the Secretariat of the Italia Prize shall consist of:

For musical works:

- a) two recordings of the work;
- b) at least two copies of the musical score;
- c) a sufficient number of copies of the English and French translations of the text;
- d) explanatory notes on the work.

For literary or dramatic works:

- a) two recordings in the original language;
- b) when necessary, a copy of the musical score;
- c) a sufficient number of copies of the English and French translations of the text;
- d) explanatory notes on the work.

21

The Prize shall be awarded, if possible, within the last week of September. The Secretariat fixes the dates of the meetings of the Juries.

28

The maximum amount of the Italia Prize is fixed at the equivalent of 35.000 Swiss Francs and the minimum at the equivalent of 20.000 Swiss Francs.

33

Any Broadcasting Organization of a Country belonging to the I.T.U. may participate in the Italia Prize.

The Radio Italiana Prize (in effect a second prize):

1

The Prize shall be called the Radio Italiana Prize.

2

The Radio Italiana Prize shall be awarded each year according to the conditions established by Art. 3 hereunder and following the procedure laid down by Art. 5 of the Statute of the Italia Prize.

3

The Radio Italiana Prize shall be awarded by the Italia Prize Juries. The Juries shall choose among the entries submitted to the Italia Prize, after the said Prize has been awarded, the most deserving work in each one of the two categories provided for in Art. 3 of the Italia Prize Statute.

4

The sum allocated to the Radio Italiana Prize shall be equal to half the amount of the sum allocated to the Italia Prize.

The sum in question shall be paid to the winners in Lire by the Secretariat.

5

Under reserve of the Regulations specified in the present Appendix, the rules of the Italia Prize Statute, "mutatis mutandis," are applicable to the Radio Italiana Prize.

Italia Prize for Television:

1

An International Prize shall be awarded for two years in accordance with the regulations of the present Appendix.

The Prize shall be called "Italia Prize for Television."

2

The Italia Prize for Television shall be awarded to: a dramatic work, with or without music, of original inspiration, whose subject has been especially created for television.

3

Every Organization Member of the Italia Prize is free to choose, without any consideration of nationality, the Authors of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been telecast, they must not have been put on the air more than one year before the awarding of the Prize.

4

The Italia Prize for Television may not be divided.

5

The Jury of the Italia Prize for Television shall not examine any entries other than those submitted by the Organizations participating in the International Competition of the Italia Prize, which have accepted the Statute of the Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

6

The Jury shall examine only entries accompanied by a written statement by which the Authors, insofar as they are concerned, declare that - under reserve of their moral right and for the sole purpose of permitting the telecast of their work by all the Organizations participating in the Italia Prize - they authorize the said Organizations, should their work be awarded a prize, to proceed:

- a) with the necessary translations and dubbings, and with the indispensable adaptations of the work;
- b) with the recording of the work by instruments suitable for the reproduction of pictures and sounds (transcriber), with a view to the telecasts provided for under c) hereunder;
- c) with two telecasts of the work either by direct telecast or in relay or by means of instruments suitable for reproduction. For each of these telecasts the Authors shall be credited with the usual amounts paid by the Telecasting Organizations for works of the same nature. No additional amounts of any kind shall be claimable by the Authors on account of the fact that the work has been awarded a prize.

In the above mentioned statement, the Authors must also declare that, insofar as the entry is concerned, they are the sole owners of the rights of translation, dubbing included, adaptation, reproduction and telecasting, otherwise they must indicate the owner or owners of either one or of all of these rights. In the latter case, the Organization submitting the entry may request from the Authors, making it a condition to be fulfilled before submitting the entry to the Juries, written authority from the said owners covering the points in a), b) and c) above.

7

Same as Section 8 of Italia Prize Statute.

8

Same as Section 9 of Italia Prize Statute.

10

Same as Section 12 of Italia Prize Statute.

11

The Jury for the Italia Prize for Television shall be formed by all the Organizations participating in the Italia Prize which supply a regular service of television and have fulfilled the conditions laid down by Art. 9 of this Appendix.

Each Organization shall be represented on the Jury by a television expert of its choice.

12

Each Organization may submit only one work to the Jury.

17

Entries submitted to the Italia Prize for Television must reach the Secretariat at least four weeks before the meeting of the Jury.

Entries forwarded to the Secretariat of the Italia Prize shall consist of:

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18

The Italia Prize for Television shall be awarded in the same town and during the same session of the Italia Prize.

20

The Italia Prize for Television is offered by the RAI and the amount is fixed in two million lire.

The sum allocated to the Italia Prize for Television shall be paid in lire by the Secretariat of the Italia Prize to the Organization submitting the entry which has been awarded the prize. This Organization shall have the responsibility of dividing the sum among the authors of the entry.

NAEB

NATIONAL ASSOCIATION
of
EDUCATIONAL BROADCASTERS

14 Gregory Hall

Urbana, Illinois

TO: ALL NAEB ACTIVE AND ASSOCIATE MEMBERS

FROM: Harry J. Skornia, Executive Director *H. J. Skornia*

DATE: March 22, 1955

SUBJECT: ITALIA PRIZE ANNOUNCEMENT (Prix Italia)

The NAEB, as a participating member, is again this year eligible to enter the Prix Italia contest. Therefore, if any NAEB members have musical, dramatic or musico-dramatic programs which might qualify under the conditions set forth in the attached, they should send their entry to Seymour Siegel, chairman of the NAEB International Relations Committee, NOT LATER THAN May 1, 1955. The program must be recorded on tape, at 15 inches per second, and must be accompanied by the statement of permissions from the author, which is described in detail in the attached.

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It is suggested that the problem of French translation, like other details set forth in the rules (other than author's statement of permission), be postponed until such time as the above named committee shall determine which, if any entries will be finally submitted. At that time the committee will call upon the submitting member for whatever assistance is needed in these matters.

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2

Additional Prizes may be awarded as well, each year, in accordance with the Additional Statutes.

3

The Italia Prize will be awarded each year to:

- 1) a musical composition with words;
- 2) a literary or dramatic work with or without music.

The entries submitted must have been especially created for broadcasting and must be in a form best suited to be presented through the medium of radio.

The entries submitted must present high aesthetic qualities and must also include elements which broaden and enrich broadcasting experience.

4

Every Broadcasting Organization is free to choose, without any consideration of nationality, the Authors or Composers of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been broadcast, they must not have been put on the air more than two years before the awarding of the Prize.

Works inspired by texts which have already been published are admitted on condition that they have a creative value for broadcasting.

5

Each year the Italia Prize is divided into two parts having equal value, of which:

- one to be awarded to a musical composition with text;
- and the other, to be awarded to a literary or dramatic work with or without music.

The awarding of ex-aequo prizes is excluded.

6

The Juries shall not examine any entries other than those submitted by the Broadcasting Organizations which have accepted the Statute of the Italia Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

In the choice of entries, Broadcasting Organizations should bear in mind the suitability of the works for being broadcast by all the Organizations participating in the Italia Prize.

It is also desirable that the entries submitted to the Juries should be easy to translate without impairing their artistic value.

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The Juries shall examine only entries accompanied by a written statement by which the Author, insofar as he is concerned, declares that, under reserve of his moral right and for the sole purpose of permitting the broadcasting of his work by all the Organizations participating in the Italia Prize, he authorizes the said Organizations, should his work be awarded a prize, to proceed:

- a) with the necessary translations and with the indispensable adaptations of the work;
- b) with the recording of the work by means of instruments suitable for the mechanical reproduction of sound with a view to the broadcasts provided for under c) hereunder;
- c) with two broadcasts of the work either by direct broadcast or in relay or by means of instruments suitable for mechanical reproduction. For each of these broadcasts the Author shall be credited with the usual amounts paid by the Broadcasting Organization for works of the same nature. No additional amounts of any kind shall be claimable by the Author on account of the fact that the work has been awarded a prize.

In the above mentioned statement, the Author must also declare that, insofar as the entry is concerned, he is the sole owner of the rights of translation, adaptation, reproduction and broadcasting, otherwise he must indicate the owner or owners of either one or of all of these rights. In the latter case, the Organization submitting the entry may request from the Author, making it a condition to be fulfilled before submitting the entry to the Juries, written authority from the said owners covering the points in a), b), and c) above.

8

The Juries, in the case of works with music, shall only examine entries accompanied by one of the four statements listed hereunder:

- a) if the work has not yet been published or been the object of a contract for publication, the Author must make a written statement authorizing--in the event of the work being awarded a prize--all the Organizations participating in the Italia Prize to make the necessary copies, reserved to their own exclusive use, agreements to the contrary excepted, for the two broadcasts mentioned in Art. 7 above;
- b) if the work, though not yet published, has already been the subject of a contract for publication, the Author must accompany it by the statement mentioned under paragraph a) above signed, however, by the lawful owner of the copyright;
- c) if the work has already been published by a third party and no copies can be found for sale at the usual price, the Author must accompany it by a written statement signed by the publisher who thereby undertakes--in the event of the work being awarded a prize--to let on hire at the usual fee a complete copy of the work to all the Organizations participating in the Italia Prize who might apply for it;
- d) if the work has been published by the Author himself and no copies can be found for sale at the usual price, the Author must accompany it by a written statement by which he undertakes--in the event of the work being awarded a prize--to make available to all the Organizations participating in the Italia Prize that may request it, a complete copy of the work against payment of the hire fee.

9

Should the Jury consider that the quality of the works submitted does not justify the awarding of the prize, the amount shall be turned over to the reserve funds provided for in Art. 32.

11

All Organizations participating in the Italia Prize are strongly recommended to broadcast, if possible by their own production, the winning entries, within the twelve months following the awarding of the Prize.

12

Entries submitted must have a minimum duration of 25 minutes and must not exceed 85 minutes.

13

The Juries for the Italia Prize and for the additional Prizes shall be formed as follows:

Each year the ordinary General Assembly, mentioned in Art. 24, shall form, for the following year, as many Juries as are the categories of entries to which the Italia Prize and the additional Prizes are to be awarded. The seats in the various Juries shall be divided among all the Organizations participating in the Italia Prize. No Organization may be appointed two years consecutively to attend on the same Jury.

Each Organization may be appointed to attend on only one Jury and may send, as Juryman, a broadcasting expert of its choice.

14

Each Organization may submit two musical compositions with words, two literary or dramatic works with or without music as well as the works mentioned by the additional Statutes.

However an Organization appointed to attend on a Jury may not submit any entries to that same Jury.

20

Entries submitted by the Organizations participating in the Italia Prize, must reach the Secretariat at least six weeks before the meeting of the Juries. Entries forwarded to the Secretariat of the Italia Prize shall consist of:

For musical works:

- a) two recordings of the work;
- b) at least two copies of the musical score;
- c) a sufficient number of copies of the English and French translations of the text;
- d) explanatory notes on the work.

For literary or dramatic works:

- a) two recordings in the original language;
- b) when necessary, a copy of the musical score;
- c) a sufficient number of copies of the English and French translations of the text;
- d) explanatory notes on the work.

21

The Prize shall be awarded, if possible, within the last week of September. The Secretariat fixes the dates of the meetings of the Juries.

28

The maximum amount of the Italia Prize is fixed at the equivalent of 35.000 Swiss Francs and the minimum at the equivalent of 20.000 Swiss Francs.

33

Any Broadcasting Organization of a Country belonging to the I.T.U. may participate in the Italia Prize.

The Radio Italiana Prize (in effect a second prize):

1

The Prize shall be called the Radio Italiana Prize.

2

The Radio Italiana Prize shall be awarded each year according to the conditions established by Art. 3 hereunder and following the procedure laid down by Art. 5 of the Statute of the Italia Prize.

3

The Radio Italiana Prize shall be awarded by the Italia Prize Juries. The Juries shall choose among the entries submitted to the Italia Prize, after the said Prize has been awarded, the most deserving work in each one of the two categories provided for in Art. 3 of the Italia Prize Statute.

4

The sum allocated to the Radio Italiana Prize shall be equal to half the amount of the sum allocated to the Italia Prize.

The sum in question shall be paid to the winners in Lire by the Secretariat.

5

Under reserve of the Regulations specified in the present Appendix, the rules of the Italia Prize Statute, "mutatis mutandis," are applicable to the Radio Italiana Prize.

Italia Prize for Television:

1

An International Prize shall be awarded for two years in accordance with the regulations of the present Appendix.

The Prize shall be called "Italia Prize for Television."

2

The Italia Prize for Television shall be awarded to: a dramatic work, with or without music, of original inspiration, whose subject has been especially created for television.

3

Every Organization Member of the Italia Prize is free to choose, without any consideration of nationality, the Authors of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been telecast, they must not have been put on the air more than one year before the awarding of the Prize.

4

The Italia Prize for Television may not be divided.

5

The Jury of the Italia Prize for Television shall not examine any entries other than those submitted by the Organizations participating in the International Competition of the Italia Prize, which have accepted the Statute of the Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

6

The Jury shall examine only entries accompanied by a written statement by which the Authors, insofar as they are concerned, declare that - under reserve of their moral right and for the sole purpose of permitting the telecast of their work by all the Organizations participating in the Italia Prize - they authorize the said Organizations, should their work be awarded a prize, to proceed:

- a) with the necessary translations and dubbings, and with the indispensable adaptations of the work;
- b) with the recording of the work by instruments suitable for the reproduction of pictures and sounds (transcriber), with a view to the telecasts provided for under c) hereunder;
- c) with two telecasts of the work either by direct telecast or in relay or by means of instruments suitable for reproduction. For each of these telecasts the Authors shall be credited with the usual amounts paid by the Telecasting Organizations for works of the same nature. No additional amounts of any kind shall be claimable by the Authors on account of the fact that the work has been awarded a prize.

In the above mentioned statement, the Authors must also declare that, insofar as the entry is concerned, they are the sole owners of the rights of translation, dubbing included, adaptation, reproduction and telecasting, otherwise they must indicate the owner or owners of either one or of all of these rights. In the latter case, the Organization submitting the entry may request from the Authors, making it a condition to be fulfilled before submitting the entry to the Juries, written authority from the said owners covering the points in a), b) and c) above.

7

Same as Section 8 of Italia Prize Statute.

8

Same as Section 9 of Italia Prize Statute.

10

Same as Section 12 of Italia Prize Statute.

11

The Jury for the Italia Prize for Television shall be formed by all the Organizations participating in the Italia Prize which supply a regular service of television and have fulfilled the conditions laid down by Art. 9 of this Appendix.

Each Organization shall be represented on the Jury by a television expert of its choice.

12

Each Organization may submit only one work to the Jury.

17

Entries submitted to the Italia Prize for Television must reach the Secretariat at least four weeks before the meeting of the Jury.

Entries forwarded to the Secretariat of the Italia Prize shall consist of:

- a) a recording of the work (transcriber);
- b) the text in the original language of subject, scenario, dialogues, etc.;
- c) a sufficient number of copies of the English and French translation of the texts mentioned above;
- d) when necessary, a copy of the musical score;
- e) explanatory notes on the work and its Authors.

18

The Italia Prize for Television shall be awarded in the same town and during the same session of the Italia Prize.

20

The Italia Prize for Television is offered by the RAI and the amount is fixed in two million lire.

The sum allocated to the Italia Prize for Television shall be paid in lire by the Secretariat of the Italia Prize to the Organization submitting the entry which has been awarded the prize. This Organization shall have the responsibility of dividing the sum among the authors of the entry.

NAEB

NATIONAL ASSOCIATION
of
EDUCATIONAL BROADCASTERS

14 Gregory Hall

Urbana, Illinois

TO: ALL NAEB ACTIVE AND ASSOCIATE MEMBERS

FROM: Harry J. Skornia, Executive Director *H. J. Skornia*

DATE: March 22, 1955

SUBJECT: ITALIA PRIZE ANNOUNCEMENT (Prix Italia)

The NAEB, as a participating member, is again this year eligible to enter the Prix Italia contest. Therefore, if any NAEB members have musical, dramatic or musico-dramatic programs which might qualify under the conditions set forth in the attached, they should send their entry to Seymour Siegel, chairman of the NAEB International Relations Committee, NOT LATER THAN May 1, 1955. The program must be recorded on tape, at 15 inches per second, and must be accompanied by the statement of permissions from the author, which is described in detail in the attached.

Since the NAEB will be represented on the Documentary Jury this year, we cannot submit any documentary entries.

This year a prize in television has also been added and applicable sections from Appendix 3 (television prize) of the Prix Italia announcement are included in the attached.

The NAEB entries will be selected, from those submitted, by the NAEB International Relations Committee composed of Seymour Siegel, chairman, Graydon Ausmus, Kathleen Lardie, Burton Paulu, Robert VanDuyn, Marvin Alisky and Lawrence Creshkoff, and Harry Skornia, ex officio.

It is suggested that the problem of French translation, like other details set forth in the rules (other than author's statement of permission), be postponed until such time as the above named committee shall determine which, if any entries will be finally submitted. At that time the committee will call upon the submitting member for whatever assistance is needed in these matters.

Following are quoted the applicable sections from the Prix Italia announcement, with paragraph numbers as in the original.

HEH/HJS/cr

Italia Prize proper:

1

An International Prize will be awarded each year in accordance with the regulations of the present Statute.

The Prize will be called "Italia Prize - International competition for Radio Works, founded at Capri in 1948."

2

Additional Prizes may be awarded as well, each year, in accordance with the Additional Statutes.

3

The Italia Prize will be awarded each year to:

- 1) a musical composition with words;
- 2) a literary or dramatic work with or without music.

The entries submitted must have been especially created for broadcasting and must be in a form best suited to be presented through the medium of radio.

The entries submitted must present high aesthetic qualities and must also include elements which broaden and enrich broadcasting experience.

4

Every Broadcasting Organization is free to choose, without any consideration of nationality, the Authors or Composers of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been broadcast, they must not have been put on the air more than two years before the awarding of the Prize.

Works inspired by texts which have already been published are admitted on condition that they have a creative value for broadcasting.

5

Each year the Italia Prize is divided into two parts having equal value, of which:

- one to be awarded to a musical composition with text;
- and the other, to be awarded to a literary or dramatic work with or without music.

The awarding of ex-aequo prizes is excluded.

6

The Juries shall not examine any entries other than those submitted by the Broadcasting Organizations which have accepted the Statute of the Italia Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

In the choice of entries, Broadcasting Organizations should bear in mind the suitability of the works for being broadcast by all the Organizations participating in the Italia Prize.

It is also desirable that the entries submitted to the Juries should be easy to translate without impairing their artistic value.

7

The Juries shall examine only entries accompanied by a written statement by which the Author, insofar as he is concerned, declares that, under reserve of his moral right and for the sole purpose of permitting the broadcasting of his work by all the Organizations participating in the Italia Prize, he authorizes the said Organizations, should his work be awarded a prize, to proceed:

- a) with the necessary translations and with the indispensable adaptations of the work;
- b) with the recording of the work by means of instruments suitable for the mechanical reproduction of sound with a view to the broadcasts provided for under c) hereunder;
- c) with two broadcasts of the work either by direct broadcast or in relay or by means of instruments suitable for mechanical reproduction. For each of these broadcasts the Author shall be credited with the usual amounts paid by the Broadcasting Organization for works of the same nature. No additional amounts of any kind shall be claimable by the Author on account of the fact that the work has been awarded a prize.

In the above mentioned statement, the Author must also declare that, insofar as the entry is concerned, he is the sole owner of the rights of translation, adaptation, reproduction and broadcasting, otherwise he must indicate the owner or owners of either one or of all of these rights. In the latter case, the Organization submitting the entry may request from the Author, making it a condition to be fulfilled before submitting the entry to the Juries, written authority from the said owners covering the points in a), b), and c) above.

8

The Juries, in the case of works with music, shall only examine entries accompanied by one of the four statements listed hereunder:

- a) if the work has not yet been published or been the object of a contract for publication, the Author must make a written statement authorizing--in the event of the work being awarded a prize--all the Organizations participating in the Italia Prize to make the necessary copies, reserved to their own exclusive use, agreements to the contrary excepted, for the two broadcasts mentioned in Art. 7 above;
- b) if the work, though not yet published, has already been the subject of a contract for publication, the Author must accompany it by the statement mentioned under paragraph a) above signed, however, by the lawful owner of the copyright;
- c) if the work has already been published by a third party and no copies can be found for sale at the usual price, the Author must accompany it by a written statement signed by the publisher who thereby undertakes--in the event of the work being awarded a prize--to let on hire at the usual fee a complete copy of the work to all the Organizations participating in the Italia Prize who might apply for it;
- d) if the work has been published by the Author himself and no copies can be found for sale at the usual price, the Author must accompany it by a written statement by which he undertakes--in the event of the work being awarded a prize--to make available to all the Organizations participating in the Italia Prize that may request it, a complete copy of the work against payment of the hire fee.

9

Should the Jury consider that the quality of the works submitted does not justify the awarding of the prize, the amount shall be turned over to the reserve funds provided for in Art. 32.

11

All Organizations participating in the Italia Prize are strongly recommended to broadcast, if possible by their own production, the winning entries, within the twelve months following the awarding of the Prize.

12

Entries submitted must have a minimum duration of 25 minutes and must not exceed 85 minutes.

13

The Juries for the Italia Prize and for the additional Prizes shall be formed as follows:

Each year the ordinary General Assembly, mentioned in Art. 24, shall form, for the following year, as many Juries as are the categories of entries to which the Italia Prize and the additional Prizes are to be awarded. The seats in the various Juries shall be divided among all the Organizations participating in the Italia Prize. No Organization may be appointed two years consecutively to attend on the same Jury.

Each Organization may be appointed to attend on only one Jury and may send, as Jurymen, a broadcasting expert of its choice.

14

Each Organization may submit two musical compositions with words, two literary or dramatic works with or without music as well as the works mentioned by the additional Statutes.

However an Organization appointed to attend on a Jury may not submit any entries to that same Jury.

20

Entries submitted by the Organizations participating in the Italia Prize, must reach the Secretariat at least six weeks before the meeting of the Juries.

Entries forwarded to the Secretariat of the Italia Prize shall consist of:

For musical works:

- a) two recordings of the work;
- b) at least two copies of the musical score;
- c) a sufficient number of copies of the English and French translations of the text;
- d) explanatory notes on the work.

For literary or dramatic works:

- a) two recordings in the original language;
- b) when necessary, a copy of the musical score;
- c) a sufficient number of copies of the English and French translations of the text;
- d) explanatory notes on the work.

21

The Prize shall be awarded, if possible, within the last week of September. The Secretariat fixes the dates of the meetings of the Juries.

28

The maximum amount of the Italia Prize is fixed at the equivalent of 35,000 Swiss Francs and the minimum at the equivalent of 20,000 Swiss Francs.

33

Any Broadcasting Organization of a Country belonging to the I.T.U. may participate in the Italia Prize.

The Radio Italiana Prize (in effect a second prize):

1

The Prize shall be called the Radio Italiana Prize.

2

The Radio Italiana Prize shall be awarded each year according to the conditions established by Art. 3 hereunder and following the procedure laid down by Art. 5 of the Statute of the Italia Prize.

3

The Radio Italiana Prize shall be awarded by the Italia Prize Juries. The Juries shall choose among the entries submitted to the Italia Prize, after the said Prize has been awarded, the most deserving work in each one of the two categories provided for in Art. 3 of the Italia Prize Statute.

4

The sum allocated to the Radio Italiana Prize shall be equal to half the amount of the sum allocated to the Italia Prize.

The sum in question shall be paid to the winners in Lire by the Secretariat.

5

Under reserve of the Regulations specified in the present Appendix, the rules of the Italia Prize Statute, "mutatis mutandis," are applicable to the Radio Italiana Prize.

Italia Prize for Television:

1

An International Prize shall be awarded for two years in accordance with the regulations of the present Appendix.

The Prize shall be called "Italia Prize for Television."

2

The Italia Prize for Television shall be awarded to: a dramatic work, with or without music, of original inspiration, whose subject has been especially created for television.

3

Every Organization Member of the Italia Prize is free to choose, without any consideration of nationality, the Authors of the entries to be submitted.

The entries submitted may be entirely new. Should they have already been telecast, they must not have been put on the air more than one year before the awarding of the Prize.

4

The Italia Prize for Television may not be divided.

5

The Jury of the Italia Prize for Television shall not examine any entries other than those submitted by the Organizations participating in the International Competition of the Italia Prize, which have accepted the Statute of the Prize and have fulfilled all the conditions laid down by the said Statute.

Entries of a publicity character will be rejected.

6

The Jury shall examine only entries accompanied by a written statement by which the Authors, insofar as they are concerned, declare that - under reserve of their moral right and for the sole purpose of permitting the telecast of their work by all the Organizations participating in the Italia Prize - they authorize the said Organizations, should their work be awarded a prize, to proceed:

- a) with the necessary translations and dubbings, and with the indispensable adaptations of the work;
- b) with the recording of the work by instruments suitable for the reproduction of pictures and sounds (transcriber), with a view to the telecasts provided for under c) hereunder;
- c) with two telecasts of the work either by direct telecast or in relay or by means of instruments suitable for reproduction. For each of these telecasts the Authors shall be credited with the usual amounts paid by the Telecasting Organizations for works of the same nature. No additional amounts of any kind shall be claimable by the Authors on account of the fact that the work has been awarded a prize.

In the above mentioned statement, the Authors must also declare that, insofar as the entry is concerned, they are the sole owners of the rights of translation, dubbing included, adaptation, reproduction and telecasting, otherwise they must indicate the owner or owners of either one or of all of these rights. In the latter case, the Organization submitting the entry may request from the Authors, making it a condition to be fulfilled before submitting the entry to the Juries, written authority from the said owners covering the points in a), b) and c) above.

7

Same as Section 8 of Italia Prize Statute.

8

Same as Section 9 of Italia Prize Statute.

10

Same as Section 12 of Italia Prize Statute.

11

The Jury for the Italia Prize for Television shall be formed by all the Organizations participating in the Italia Prize which supply a regular service of television and have fulfilled the conditions laid down by Art. 9 of this Appendix.

Each Organization shall be represented on the Jury by a television expert of its choice.

12

Each Organization may submit only one work to the Jury.

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Entries submitted to the Italia Prize for Television must reach the Secretariat at least four weeks before the meeting of the Jury.

Entries forwarded to the Secretariat of the Italia Prize shall consist of:

- a) a recording of the work (transcriber);
- b) the text in the original language of subject, scenario, dialogues, etc.;
- c) a sufficient number of copies of the English and French translation of the texts mentioned above;
- d) when necessary, a copy of the musical score;
- e) explanatory notes on the work and its Authors.

18

The Italia Prize for Television shall be awarded in the same town and during the same session of the Italia Prize.

20

The Italia Prize for Television is offered by the RAI and the amount is fixed in two million lire.

The sum allocated to the Italia Prize for Television shall be paid in lire by the Secretariat of the Italia Prize to the Organization submitting the entry which has been awarded the prize. This Organization shall have the responsibility of dividing the sum among the authors of the entry.

LE VOEU

Opéra en Un Acte et Quatre Tableaux

Livret et Musique

de

GEORGE ANTHEIL

LE VOEU

Résumé

SCENE I

SCENE I

Jeune couple américain, Harriet et Joshua Reynolds sont passionnément amoureux l'un de l'autre. Ils habitent un petit appartement dans ce quartier de New-York appelé Greenwich Village.

L'opéra débute au matin d'une fête qui leur est chère : c'est l'anniversaire du soir où, quatre ans auparavant, ils se sont rencontrés pour la première fois dans un café du quartier, "Chez Alberto". Ils fêtent toujours ce jour de la même manière : tout d'abord, ils se font de petits cadeaux peu onéreux, par plaisanterie, plutôt que pour toute autre raison, puis ils se commandent un gâteau d'anniversaire portant une inscription telle que "Je t'aime à jamais" ou "Je t'aime plus que la Vie", avec autant de bougies que d'années (cette année, le gâteau en aura quatre). Puis, le soir, ils fêtent de nouveau l'événement, à leur table, Chez Alberto, où ils se sont rencontrés pour la première fois. C'est un charmant petit rituel et, tandis que le rideau se lève, ils se précipitent de leur chambre à coucher pour ouvrir les cadeaux qu'ils se sont préparés la veille. Ils parlent de l'inscription qui apparaîtra sur leur gâteau d'anniversaire cette année, "Je t'aime à jamais". Harriet, soudain sérieuse, demande à Joshua : "Crois-tu vraiment que nous nous aimons tellement ? Au-delà de la vie ?

Pour toujours ?" - Elle en est sûre, dit-elle et Josh affirme le croire également.

Josh est sur le point de partir pour son travail, lorsque son meilleur ami, son ami d'enfance, Rick Daggert, entre avec une boîte qui, une fois ouverte, révèle le gâteau que Josh allait sans cela commander en se rendant à son bureau. Il le remercie chaleureusement et s'en va au travail. Seule avec Rick, Harriet prend un couteau de cuisine et le tient au-dessus du gâteau, comme si elle allait le découper. Rick l'arrête en lui suggérant de le garder pour le soir, sinon elle l'abîmerait. Harriet lui demande froidement "Pourquoi donc, est-il empoisonné ?" Rick prétend tout d'abord ne pas comprendre, mais, comme elle lui dit avoir récemment compris qu'il avait essayé d'empoisonner Josh, il s'effondre et admet que cela est vrai et qu'il l'avait tenté en raison de son amour pour elle. Incrédule, Harriet lui demande pourquoi il ne lui en avait pas fait part beaucoup plus tôt - "J'aurais pu vous tirer de là" lui dit-elle avec sympathie, comme l'on parlerait à un frère. Cependant, d'un ton étrangement emphatique, Rick lui dit : "Pour des gens comme moi, il est parfois plus facile d'agir que de parler. Cela demande beaucoup de courage que d'essayer de commettre un meurtre !" Ceci ravive la colère d'Harriet qui répond : "Avec du poison c'est une arme de femme". Rick, incapable de supporter ce sarcasme, se lève et s'élance hors de l'appartement, laissant Harriet seule. Elle regarde le gâteau avec ses quatre bougies et une idée lui vient : elle va faire un vœu. Elle allume les bougies, prie

pour que son voeu se réalise et souffle mais hélas, trois bougies seulement s'éteignent ce qui signifie qu'elle ne verra pas son voeu exaucé.

Le rideau tombe tandis qu'elle fixe sur le gâteau et la flamme de la dernière bougie un regard où se lit la plus profonde déception.

SCENE IISCENE II

Le rideau se lève sur le même décor, mais c'est maintenant le soir, vers 7 heures 1/2. L'air est chargé d'une étrange agitation. Josh rentre à la maison, cherche Harriet, ramasse un tisonnier gisant sur le plancher et le remet dans la cheminée. La propriétaire, Madame Burnett, fait irruption dans la pièce et accuse Josh d'avoir battu sa femme. Stupéfait, il lui demande de quoi il s'agit. Madame Burnett affirme qu'il y a à peine trois minutes, elle a entendu Madame Reynolds crier au meurtre; elle croit évidemment Josh coupable. Alarmé, celui-ci fouille l'appartement, tandis que Madame Burnett, examinant le plancher, découvre une tache de sang et s'enfuit de l'appartement. Josh décide d'appeler Rick qui occupe l'appartement au-dessus, afin que ce dernier l'aide à trouver Harriet. Pour ce faire, il frappe sur le tuyau du radiateur et Rick lui répond d'en haut par les mêmes signaux. Cependant, avant que Rick n'arrive, Josh découvre Harriet, apparemment morte, étendue sous le divan qu'il a déplacé lors de la fouille. Il essaie de la ranimer, ausculte gauchement son coeur et

la croit morte. Tandis que, mortifié, il s'agenouille, entre Rick qui se fige sous l'effet du choc. Josh lui annonce qu'Harriet est morte. Rick veut savoir qui est coupable : Josh l'ignore. Il lui fait également part des accusations de la propriétaire qui le croit coupable d'avoir battu sa femme, peut-être à mort, quelques instants auparavant. Il veut prévenir la police, mais Rick lui fait remarquer qu'il se trouve pris dans un filet de preuves accablantes, n'ayant pas d'alibi jusqu'à son retour à la maison : il est rentré en métro et évidemment, personne ne pourrait se souvenir de lui. Dans son désir évident de l'aider, Rick lui suggère de se débarrasser du corps, ce qui remplit Josh d'horreur. Rick lui dit : "les preuves sont irréfutables, il faut absolument que nous fassions quelque chose"; mais Josh ne fait que murmurer qu'Harriet est morte et qu'il ne veut plus continuer à vivre. "C'est ma fin", s'écrie-t-il dans sa douleur. A cet instant, on sonne à la porte.

Rick va ouvrir et introduit Madame Burnett, accompagnée d'un agent de police. Elle montre aussitôt la tache de sang à ce dernier, mais Rick prend la situation en mains et explique qu'Harriet s'est coupée en cousant. La propriétaire demande comment cela est possible ? Était-il avec elle ? Rick répond qu'Harriet est montée chez lui pour se faire panser, mais la propriétaire n'y voit qu'un autre mensonge, car, dit-elle, Harriet n'aurait pas eu le temps de monter. Elle exige qu'on lui montre le corps; Rick affirme avec véhémence qu'elle est endormie dans la chambre à coucher, mais Josh l'implore de ne plus

mentir. "Ma femme est morte," dit-il à Madame Burnett et à l'agent de police, "je l'ai vue, froide, étendue sous" ; et tandis qu'il s'apprête à leur montrer le divan, Harriet, en chair et en os, surgit de la chambre à coucher, belle et composée, avec, bien en vue, un pansement entourant sa main. Stupéfaite, mais se rappelant ce que Josh venait de dire, Madame Burnett saute sur l'occasion et répliquant qu'elle pourrait n'être qu'une soeur jumelle d'Harriet, veut regarder sous le divan. Harriet s'y assied rapidement et lui coupe le chemin. L'agent de police met fin à la scène en reconduisant Madame Burnett à la porte : il est évident que Madame Reynolds est vivante et que l'affaire est close. Madame Burnett, encore méfiante, s'en va à contre-cœur, Rick les suit, laissant Harriet et Josh seuls.

Grandement soulagé, Josh embrasse passionnément Harriet. Puis, son expression s'altère : comme elle est froide ! "Laisse-moi aller te chercher un châle", la prie-t-il; mais elle répond : "Non, je n'en ai plus besoin". Josh est cependant soulagé et propose d'allumer le gâteau sans plus attendre. "Non", réplique-t-elle, "je l'ai allumé plus tôt". - "As-tu fait un vœu ?", demande-t-il presque gaiement - "Oui", opine-t-elle - "Se réalisera-t-il ?", mais elle reste silencieuse. Cependant, comme il insiste, elle répond, avec une gaieté empruntée : "Il ne se réalisera pas si je t'en parle". Josh est, dans une certaine mesure, content de ce qui vient d'arriver et qu'il ait appris quelque chose d'extrêmement important : dans ces quelques instants épouvantables où il la croyait morte, il a compris

que la vie, pour lui, n'avait plus aucun sens. "Je ne peux vivre sans toi", déclare-t-il. Frappée par ces mots, Harriet l'implore : "Josh, ne dis JAMAIS cela". Josh le lui promet, en soulignant toutefois la véracité de ses paroles. "Je le sais maintenant", lui répond-elle. Elle ajoute qu'elle aussi vient soudainement d'avoir une étrange révélation : s'il n'était plus à elle, s'il lui était enlevé, comme elle serait affreusement esseulée ! Lui, soulagé, rit et lui affirme qu'il est à elle, ce soir, demain, toujours..... Harriet frissonne comme si elle était soudain exposée à un courant d'air. Josh, pendant ce temps, comme épuisé, s'affale sur le divan et Harriet, compatissante, l'endort au son d'une berceuse qui se termine par les mots : "Je t'aime fidèlement, à jamais..."

Elle se relève, place les mains de Josh sur l'oreiller et s'assied auprès de lui. Tandis que le rideau tombe, son visage reflète une tristesse infinie.

SCENE IIISCENE III

La scène débute dans une atmosphère d'extrême gaieté; le tableau représente le patio d'un petit café-restaurant du quartier, "Chez Alberto", où Harriet et Josh se sont rencontrés pour la première fois. C'est également le lieu mentionné dans la Scène I, lors de leurs préparatifs à cette soirée d'anniversaire qui se répète chaque année. Quelques personnes dansent et Alberto, à la fois propriétaire et garçon de table, se démène dans la salle. Entrent Harriet et Josh,

bras dessus, bras dessous, rayonnants de bonheur. Alberto, qui les attendait, les fait valser vers leur table et, comme d'habitude, leur apporte du chianti. Josh fait remarquer à Harriet que son pansement a glissé. Il le défait et lui montre, en riant, qu'il n'y a aucune trace de sang; ce n'est donc qu'un faux pansement ! Harriet faisant l'innocente, prétend ne pas comprendre. Mais Josh semble goûter la plaisanterie et affirme avoir compris les intentions d'Harriet qui probablement voulait le mettre à l'épreuve. Il lui demande de s'expliquer, mais elle rejette ses questions : "Les explications m'ennuient", dit-elle. Il veut néanmoins savoir comment elle est sortie de dessous le divan; en riant, elle lui explique qu'elle en est simplement sortie en rampant, pendant qu'il discutait avec Rick de ce qu'il fallait faire du corps. Aux dénégations de Josh, Harriet répond : "Tant mieux, autrement, je ne serais jamais revenue". Josh rie de cette leçon, destinée, décide-t-il, à lui faire passer l'usage des phrases grandiloquentes telles que "Je t'aime à jamais", à moins qu'elles ne soient dites avec sincérité.

Tandis qu'il danse avec Harriet, elle lui murmure : "O ! Josh, comme c'est beau ici, dans ce Monde !.... qui voudrait donc jamais le quitter !" - Oui, continuer à danser ainsi, sans arrêt avec lui ! Puis, elle remarque que cette soirée est irréelle, "fantômatique". - "Mais tu n'es pas un fantôme", proteste-t-il, "tu pèses toujours tes 50 kilos", continue-t-il en la soulevant, "les fantômes ne pèsent que 100 grammes !" Sur quoi, Harriet, devenue plus enjouée, affirme que certains fantômes

se sont complètement matérialisés et elle en donne des exemples : l'agent de police qu'ils virent ce soir là est un agent tué des années auparavant; il aime simplement flâner dans le quartier. Elle mentionne également Ben Weiss, le marchand de tabac, un autre exemple de fantôme totalement matérialisé.

Alberto ayant apporté le gâteau et l'ayant allumé, Harriet se rassied avec Josh et en battant des mains, s'exclame : "Comme c'est joli, comme c'est joli !". Trois hommes apparaissent et chantent les plaisirs de "Chez Alberto". Sous leurs fausses moustaches, on reconnaît Pat, l'agent de police, Ben Weiss et Alberto. Harriet semble les connaître tous par leur prénom, ce qui surprend un peu Josh.

Josh profite de cette soirée autant qu'il peut. Cependant, après leur chanson, gauchement, comme s'ils apportaient de mauvaises nouvelles, Pat et Ben viennent parler à Harriet. Pat lui dit qu'elle a oublié quelque chose; Ben ajoute : "Ils finiront par vous trouver un jour". Dans un accès de soudaine douleur, Harriet se cache le visage dans ses mains. Pat insiste que les preuves sont bien convaincantes : le tisonnier porte en effet les empreintes de Josh. Ben suggère qu'elle aille voir Rick qui l'écouterait si elle savait comment l'aborder. Accablée de douleur et ne voulant pas se séparer de Josh, Harriet refuse de partir. Après avoir tout essayé, Pat et Ben s'en vont tristement en haussant les épaules.

Les bougies du gâteau se sont éteintes, les clients ont tous quitté le café où règnent maintenant la solitude et l'obscurité. Josh

réclame une dernière danse à Harriet, quoique la joyeuse musique se fut arrêtée et qu'une terrifiante musique sépulcrale l'eut remplacée. Ils dansent, mais Josh se trouve pratiquement obligé de porter Harriet qui finalement s'écrie : "Arrête ! arrête !". Il s'exécute en lui disant : "Chérie, tu as si froid, tu es glacée !" Soudain, cloué sur place, il voit Harriet reculer avec grand effort et tandis qu'elle s'estombe dans la distance, elle lui répète : "Aime-moi, Josh, aime-moi toujours...." Lorsqu'elle disparaît, Josh se ressaisit et se dirige péniblement dans sa direction. Mais il est trop tard. "Harriet, Harriet", s'écrie-t-il, mais elle a disparu et le rideau tombe lentement sur de presque complètes ténèbres.

SCENE IVSCENE IV

Même appartement que dans les Scènes I et II.

Josh est assoupi sur le divan, exactement dans la même posture qu'à la fin de la scène II. La propriétaire, après avoir sonné, s'introduit furtivement dans l'appartement au moyen de ses propres clés; à la main, elle porte son alibi : des chiffons et un seau d'eau qu'elle a l'intention d'utiliser dans le cas où elle serait découverte. Son but réel est de voir si le corps d'Harriet se trouve vraiment sous le divan. Elle essaie d'y jeter un coup d'oeil, mais Josh l'effraie en remuant dans son sommeil. La sonnerie de la porte retentit de nouveau avec insistance. Cette fois-ci, Josh s'éveille, mais n'aperçoit pas Madame Burnett qui se cache hâtivement dans un placard de l'entrée et

voit ainsi sa retraite coupée. Josh va ouvrir : c'est Rick, la terreur peinte sur son visage. Il s'adosse à la porte, comme pour empêcher un poursuivant d'entrer. Josh veut savoir ce qui se passe et Rick lui dit qu'Harriet se trouve sur le palier d'en haut. "Elle est horrible à voir", dit Rick en s'enfouissant le visage dans ses mains. Josh s'élance dehors, mais ne voyant rien, pense que Rick perd la raison. Cependant, Rick insiste qu'Harriet est là-haut et qu'il se glisse péniblement le long des marches. La porte du placard s'entr'ouvre, indiquant que Madame Burnett ne perd pas un mot de ce qui se dit. Rick avoue alors avoir assassiné Harriet et que l'épouvantable fantôme de cette dernière le poursuit en rampant sur les marches. "Ce n'est plus un être humain", s'écrie-t-il, "ce que j'ai fait était inutile", ajoute-t-il, "le gâteau était empoisonné et vous aurait tués tous deux en moins d'une heure". Josh, le croyant fou, le secoue et lui ordonne de s'expliquer. Rick raconte comment il a tué Harriet à coups de tisonnier. Josh lui rappelle qu'ils l'ont tous vue vivante, mais Rick lui dit : "Ce n'était déjà plus Harriet....." Josh, dont l'agitation s'accroît, lui répète qu'il est fou; mais lui-même croit maintenant entendre des pas lourds qui descendent l'escalier, quoique auparavant il n'y eut rien vu. Rick explique qu'Harriet l'a envoyé chez Josh afin qu'il avoue son crime, car "il s'y trouve un témoin", Madame Burnett en l'occurrence. Josh aperçoit la porte du placard qui se referme à la hâte et pense y trouver Harriet qu'il supplie de sortir, mais Madame Burnett, folle de terreur, en surgit et s'enfuit

en emportant son seau et ses chiffons.

Rick fait part à Josh de son amour pour Harriet, lui demande son pardon et s'enfuit en sanglotant. Laissé seul, Josh s'approche du gâteau. Il comprend maintenant l'horreur de la situation. Son esprit se retirant de la réalité, il chantonne une petite chanson dans laquelle il est question d'un gâteau empoisonné et qui s'achève par ces mots : "Pâtissier, pâtissier, peux-tu nous faire un gâteau empoisonné ?"

Il revient à la réalité et, pris de panique au souvenir des paroles de Rick, il fouille l'appartement et s'apprête finalement à déplacer le divan, répétant ses gestes de la Scène II.

Harriet est là, gisant exactement au même endroit où Rick l'avait laissée lorsqu'il avait repoussé le divan à sa place.

"Harriet, Harriet", s'écrie Josh. Il essaie de placer les bras de sa femme autour de son cou, mais ils retombent mollement. En effet, elle est morte. Elle était probablement morte dès le début. Son visage est mortellement pâle. Soumis à l'inévitable, Josh annonce : "Harriet est morte". Il replace les bras de sa femme le long du corps, puis apercevant le gâteau allumé, il s'en approche, saisit un couteau et lit l'inscription : "Je t'aime à jamais".

Le son des cuivres d'une musique populaire retentit soudain par la porte laissée ouverte après la sortie hâtive de Rick. Josh va la fermer, s'isolant ainsi du monde extérieur. Il revient au gâteau, en découpe une tranche et, tandis que le rideau tombe, l'on comprend que Josh va manger de ce gâteau empoisonné ... et rejoindre Harriet qu'il aime passionnément.

L E V O E U

Opéra en Un Acte et Quatre Tableaux

Livret et Musique

de

GEORGE ANTHEIL

PERSONNAGES

Harriet Reynolds, jeune épouse de Joshua Reynolds SOPRANO
"Josh" Reynolds, son jeune mari BARYTON
"Rick" Daggert, peintre, ami d'enfance de Josh TENOR
Mme Burnett, la propriétaire, mégère d'un certain âge SOPRANO
Pat, l'Agent BASSE LEGERE
Alberto, propriétaire du Café "Chez Alberto" BARYTON
Ben Weis, le marchand de tabac TENOR

SCENE I

HARRIET : Une boîte d'aquarelles ! Et un bracelet en diamants ... du Prisunic. Exactement ce que je voulais.

JOSH : Une boîte de "Petit Chimiste" ! Exactement ce que je désirais.

HARRIET : O Josh, O Josh, pense donc. Quatre années sublimes ... ensemble. Notre première rencontre, il y aura quatre ans ce soir ...

JOSH : Je te revois encore, chez Alberto. Je me suis approché de ta table en demandant : "Me permettez-vous de m'asseoir ?". Il y avait beaucoup de monde ce soir là.

HARRIET : Ca, ce n'est pas vrai, chéri ! Mais je t'ai laissé t'asseoir. Nous y sommes restés pendant cinq heures, jusqu'à la fermeture.

JOSH : Jusqu'à la fermeture. Qui dit qu'il n'y a pas de "coup de foudre"?

HARRIET : Puis, l'année suivante, nous y sommes restés encore cinq heures.

JOSH : Nous avons commandé un gâteau d'anniversaire, tu te rappelles ? Avec une bougie. Nous n'avions chacun qu'un an. Nous n'avions même pas commencé à vivre...

HARRIET : O Josh, comme c'est vrai !

JOSH : Et l'année suivante, un gâteau avec deux bougies.

HARRIET : Te souviens-tu de ce deuxième anniversaire ? Pour celui là, nous avons eu le premier gâteau spécial. Te rappelles-tu l'inscription?

JOSH : Mais naturellement. "Je t'aime à jamais". Je t'aime à jamais - c'est ce que tu m'as toujours dit.

HARRIET : L'année dernière, notre gâteau avait trois bougies et l'inscription disait : "Je t'aime plus que la Vie". C'est ce que tu m'as toujours dit . Chéri ...

JOSH : Oui, Harriet ...

HARRIET : Crois-tu vraiment que nous nous aimons tant que cela ? Au-delà de la vie ? A jamais ? Je sais qu'il n'y a pas de doute en ce qui me concerne. Je sais maintenant que je t'aimerai toujours.

JOSH : Je le sais aussi.

HARRIET : Chéri !

JOSH : Harriet ! As-tu commandé le gâteau pour ce soir ?

HARRIET : Non, pas encore. Mais je le ferai aussitôt après ton départ. As-tu réservé la même table Chez Alberto ?

JOSH : Je l'ai commandée hier pour ce soir.

.....
RICK : Joyeux anniversaire, vous deux !

JOSH : Il nous a apporté notre gâteau !

RICK : Il lui manque quelque chose. Je ne me souviens pas de la phrase cabalistique que vous faites toujours inscrire

HARRIET : Je m'occuperai de cela. J'ai ce qu'il faut

RICK : Maintenant, c'est presque prêt.

JOSH : C'est bien chic de ta part, Rick, de t'en souvenir; merci !

Eh bien, il faut que je m'en aille. A ce soir !

HARRIET : A ce soir !
.....

RICK : Non ! Non !

HARRIET : Pourquoi ? Il est empoisonné ?

RICK : Vous l'abîmeriez ! C'est pour ce soir. Pour vous et Josh ensemble ! Vous l'allumerez d'abord, ensemble, vous ferez un vœu, puis, vous le mangerez.

HARRIET : Ah ! C'est pour nous deux cette fois ! Eh bien !

RICK : Je ne comprends pas.

HARRIET : Il était temps que vous essayiez de nous empoisonner tous les deux ! Vous avez essayé assez longtemps d'empoisonner Josh !

RICK : Je ne comprends pas ce que vous voulez dire !

HARRIET : Vous comprenez très bien ! Et de plus, vous saviez que j'avais compris depuis hier. Quand vous m'avez vue prendre du frigidaire le verre de lait que vous lui aviez apporté et le remplacer par un verre de lait que j'avais versé moi-même. Je vous ai alors vu me regarder et vous dire : "Mon Dieu, elle sait ! Elle sait enfin ! Tout est clair maintenant ! Toutes les violentes attaques qu'il a eues commencent à s'expliquer. Je sais où vous voulez en venir. Chaque fois, c'était quelque chose que lui seul pouvait manger et pour laquelle j'avais une allergie : des fraises, des crevettes et du fromage blanc. Alors, maintenant que vous savez que j'ai compris, pourquoi ne pas nous empoisonner tous les deux ? Vous comprenez, bien sûr, que je vais le dire à Josh maintenant, n'est ce pas ? Et bientôt !

RICK : Le gâteau n'est pas empoisonné, Harriet, je le jure !

HARRIET : Vous mentez depuis que je vous connais. Vous prétendiez vouloir que je sois votre soeur, votre camarade, votre mère-confidente. Et j'étais assez stupide pour le croire. Après tout, vous étiez son meilleur ami. Pourquoi avez-vous fait cela ? Pourquoi avez-vous fait cela, Rick ?

RICK : Je n'osais pas vous le dire, Harriet, mais je vous aime. Je vous aime ! Je pensais que s'il n'était plus là, j'aurais des chances auprès de vous.

HARRIET : Vous ? Vous pensiez cela ?

RICK : Oui; je me leurrerais !

HARRIET : Mais Rick pourquoi ne me l'avez-vous pas dit il y a des années au lieu de tout cela maintenant !

RICK : J'avais peur que vous vous moquiez de moi ! Alors, j'ai tenu bon autant que j'ai pu.

HARRIET : Et en attendant, vous avez essayé de tuer votre meilleur ami, Josh ! Votre vieil ami, presque votre seul ami ! Rick, pourquoi ne me l'avez-vous pas dit plus tôt ? J'aurais pu vous tirer de là il y a des années !

RICK : Pour des personnes comme moi, il est parfois plus facile d'agir que de parler. Il faut beaucoup de courage pour commettre un meurtre.

HARRIET : Avec du poison ! C'est une arme de femme !

.....

HARRIET : "Jolie, jolie flamme; qui brille, qui brille; exauce mon voeu ce soir !"..... Mon Dieu, accorde-moi mon voeu ce soir !

RIDEAU * FIN DE LA SCENE I

SCENE II

Mme BURNETT : Monsieur Reynolds ! Monsieur Reynolds !

JOSH : Quoi ? Qu'est-ce qui se passe, Madame Burnett ?

Mme BURNETT : Comme si vous ne le saviez pas ! Votre femme, Madame Reynolds, vient d'ameuter tout le quartier.

JOSH : Elle n'aurait jamais fait cela ! Que me racontez-vous là ?

Mme BURNETT : Je l'ai entendue ! Et la dame du premier aussi l'a entendue. Madame Reynolds criait et hurlait, oui, hurlait !

JOSH : Ma femme ? Quand ?

Mme BURNETT : Il y a trois minutes ! N'allez pas me raconter que vous n'étiez pas là il y a trois minutes !

JOSH : Non, je n'étais pas ici. Qu'a dit la dame du premier ?

Mme BURNETT : Comme si vous ne le saviez pas ! Elle hurlait : "Au secours, au secours ! on m'assassine, on m'assassine !"

Mme BURNETT : Du sang !

JOSH : Harriet ! Harriet ! Mon Dieu !

JOSH : Rick, Harriet est morte !

RICK : Qui l'a tuée ?

JOSH : Je ne sais pas.

RICK : Je sors appeler la police. Non ! Voyons d'abord ce qui s'est passé.

JOSH : Je ne sais pas. Je suis rentré il y a cinq minutes. J'avais à peine ouvert la porte que Madame Burnett est entrée et m'a accusé, c'est tout au moins ce qui m'a semblé, d'avoir battu Harriet. Elle a dit que la femme du premier l'avait entendue hurler : "Au secours, au secours ! on m'assassine !" Je pense qu'elle me croit coupable.

RICK : Comment es-tu rentré ? En autobus, comme d'habitude ?

JOSH : Non ! Non ! J'ai pris le métro. Je voulais rentrer plus tôt !

RICK : Grands dieux, Josh ! Le métro n'est pas un alibi. Le métro n'est pas un alibi. Voyons je ferais mieux de ne pas téléphoner à la police. Pas encore.

JOSH : Harriet, Harriet, très chère ! Non, ce n'est pas possible !

RICK : Ressaisis-toi, mon vieux. Tu es dans une mauvaise situation. Je vais t'aider. D'abord, remettons cela en place. Nous allons nous débarrasser du corps.

JOSH : Non, non. Je n'en ferai rien ! Vas prévenir la police. Quelle importance cela peut-il avoir maintenant !

RICK : Josh, réfléchis donc ! Ils te tiennent. Les preuves sont accablantes. Il faut absolument faire quelque chose

JOSH : Laisse-moi ! Harriet est morte et je ne peux penser à rien d'autre. Et que cela arrive ce soir ! Ce soir ! Qu'importe ce qui m'arrivera ! Appelle la police !

RICK : Je jurerai que tu étais avec moi.

JOSH : Je ne veux plus vivre. C'est la fin !

.....

Mme BURNETT : Vous voyez, Monsieur l'Agent, du sang !

RICK : Et alors, Madame Burnett ? Madame Reynolds s'est coupée avec des ciseaux, en cousant.

Mme BURNETT : Qu'en savez-vous ? Etiez-vous ici ?

RICK : Non ! Elle est montée pour que je lui fasse un pansement.

Mme BURNETT : C'est un mensonge ! Elle n'en aurait pas eu le temps. Ce sont des amis très proches, lui et Monsieur Reynolds. Pour le sauver, il dirait n'importe quoi ! Où est le corps ?

RICK : Harriet ? Elle dort dans la chambre à coucher !

JOSH : Non, non, Rick, à quoi bon ? Ne ments pas pour moi. Ma femme est morte. Je l'ai vue, assassinée assassinée ! Je l'ai vue, toute froide, gisant sous

HARRIET : Mesdames et Messieurs ?.....

L'AGENT : Bon, et bien, je crois que l'affaire est classée. Et si l'on s'en allait, maintenant ?

Mme BURNETT : Mais il a bien dit avoir vu sa femme assassinée ! Je parie que Madame Reynolds a une soeur jumelle !

RICK : Madame Burnett, vous avez lu trop de romans policiers !

Mme BURNETT : Je parie qu'elle est sous le divan, assassinée. Je parie qu'elle est là !

HARRIET : Madame Burnett, ne me reconnaissez-vous donc pas ? Je suis la seule et unique Harriet Reynolds !

Mme BURNETT : Bon.... c'est bien vous !...

L'AGENT : Allons, venez, Madame Burnett.

JOSH : Chérie, chérie ! Maintenant je sais pourquoi je t'aime tellement. Je ne peux même pas penser à vivre si tu n'es pas là pour m'aimer. Chérie, tu m'as semblé être toute froide quand je t'ai embrassée, il y a quelques instants ! Je vais te chercher un châle

HARRIET : Non, je n'en ai plus besoin.

JOSH : Chérie, te sens-tu bien ? Que n'oses-tu pas me dire ? Pourquoi me regardes-tu si tristement ? Dis le moi, je te pardonnerai avec joie.

.....
JOSH : Allumons le gâteau maintenant.

HARRIET : Non, je l'ai déjà allumé plus tôt.

JOSH : As-tu fais un vœu ?

HARRIET : Oui.

JOSH : Se réalisera-t-il ?
Quel vœu as-tu fait ?

HARRIET : Il ne se réalisera pas si je te le dis. Laisse-moi garder mon secret pour ce soir.

JOSH : Dans un sens, je suis content de tout ce qui vient d'arriver. Cela m'a appris quelque chose d'extrêmement important, quelque chose que je ne rappellerai toujours : je t'aime vraiment plus que la Vie, oui, plus que la Vie ! Pendant ces quelques moments terribles où j'ai cru t'avoir perdue à jamais, j'ai compris que la vie n'avait plus aucun sens sans toi. Je ne peux vivre sans toi !

HARRIET : Josh, ne dis jamais cela !

JOSH : Bon, je ne le dirai plus. Mais tu sais que je le pense ?

HARRIET : Je le sais maintenant.

JOSH : Pour toujours ?

HARRIET : Pour toujours ! O, Josh, je t'aime tellement ! J'ai également compris soudain quelque chose. Voilà : si je ne peux pas t'avoir si tu m'es enlevé d'une façon ou d'une autre comme je serai seule, terriblement seule ! Je ne sais pas ce que je ferai !

JOSH : Mais tu m'as ! Surtout ce soir ! Ce soir, ce soir entre tous !

HARRIET : Ce soir, ce soir entre tous ! Mais demain demain ?

JOSH : Tu m'auras demain aussi !.... et après-demain.

HARRIET : O, Josh, quels grands mots avons nous toujours utilisés !

Que signifie vraiment "à jamais" ? Maintenant, je crois que j'ai compris pour la première fois mais, chéri, tu es fatigué, très fatigué, chéri. Viens reposer ta tête sur mes genoux.....

Tra-la-la-la, tra-la-la-la-la-la-la. Je t'aime à jamais. Je t'aime à jamais. Je t'aimerai toujours fidèlement, chéri, toujours, chéri.....

RIDEAU * FIN SCENE II

SCENE III

ALBERTO : Ah, Monsieur et M'dame Reynolds ! Je vois que vous êtes bien à l'heure ! C'est aujourd'hui Le Grand Soir !

HARRIET & JOSH : Eh oui, nous ne voudrions pas être en retard pour tout l'or du monde !

ALBERTO : Du chianti ?

JOSH : Oui, du chianti, comme d'habitude ! le même !

HARRIET : Oui, le même ! N'est-ce pas merveilleux ! Tout est pareil, comme toujours ! Puisse tout cela ne jamais, jamais changer !

JOSH : Oh Harriet, ton pansement glisse ! Et pas une goutte de sang !

HARRIET : Pas de sang ?

JOSH : Pas de sang ! Ne penses-tu pas que tu ferais mieux de t'expliquer ?

HARRIET : Oh, les explications sont très ennuyantes !

JOSH : Celle-ci ne le sera pas ... pour moi, du moins. Allons, raconte ! Comment as-tu disparu ? As-tu rampé de dessous le divan jusque dans la chambre à coucher ? Comment es-tu entrée dans la chambre ?

HARRIET : Oh, ça ? Ce n'était rien ! C'était vraiment si facile, mon amour !

JOSH : Comment es-tu sortie de dessous le divan ?

HARRIET : J'en suis sortie en rampant jusqu'à la porte de la chambre. Vous étiez tous les deux beaucoup trop occupés; vous ne m'avez même pas vue fermer la porte. Vous ne m'avez même pas remarquée !

JOSH : Ah, je comprends ! Tu voulais me donner une leçon, n'est ce pas ? Tu voulais éprouver ce que je t'avais dit : "Je t'aime plus que ma vie" !

HARRIET : Oui, c'était ça. En fait, j'étais épouvantée quand je t'ai entendu discuter avec Rick pour savoir comment vous débarrasser de mon corps.

JOSH : Non ! C'était Rick, Rick tout seul. J'étais trop bouleversé pour tenter un alibi !

HARRIET : Je m'en souviens ! Je m'en souviendrai toujours ! Et heureusement du reste, autrement je ne serais jamais revenue.

JOSH : "Jamais revenue" ? Et tu m'aurais laissé avec toutes ces preuves contre moi ? Fi, M'dame Reynolds !

HARRIET : Pas tout à fait, pas tout à fait ! Tout le monde danse ! Viens danser !

JOSH : Bon.

HARRIET : O, Josh, C'EST SI JOLI DANS CE MONDE ! Qui voudrait jamais le quitter ? Je voudrais que tout ceci puisse continuer éternellement, Josh; danser ici avec toi ! Te tenir contre moi ! Mon très cher ! Josh ! Je t'aime à jamais ! Tout ceci m'est si NOUVEAU et si étrange !

JOSH : Rien n'est jamais nouveau ici. Tout est vieux et bon.

HARRIET : C'est nouveau ce soir. Tout change, Josh. Même cette soirée fantômatique.

JOSH : Qu'a-t-elle de fantômatique ? Oh, je vois ! Mais tu n'es pas un fantôme ! Tu pèses toujours tes 50 kilos, les fantômes ne pèsent que 100 grammes.

HARRIET : Oh, mais certains fantômes sont entièrement matérialisés. Il est difficile de les distinguer des êtres humains réels.

JOSH : Pas possible ?

HARRIET : Mais oui ! Certains fantômes sont entièrement matérialisés. Il y a Ben Weis, notre marchand de tabac, en bas. Eh bien, il est mort il y a des années.

JOSH : Ben est un fantôme matérialisé, alors ?

HARRIET : Oui, c'est vrai. Mais comment le savais-tu ?

JOSH : Je le savais depuis des années!

HARRIET : Alors, tu sais que Pat, l'agent de police qui est venu cet après-midi avec Madame Burnett est aussi un fantôme entièrement matérialisé ? Il a été tué il y a cinq ans. Mais il aime flâner dans notre quartier.

JOSH : Mais oui, bien sûr ! J'ai remarqué qu'il t'a reconnue à première vue. Mais il m'a fait aussi un clin d'oeil à moi.

HARRIET : O, comme c'est joli, comme c'est joli !

JOSH : Dois-je faire un vœu maintenant ?

HARRIET : Non !

BEN, PAT, ALBERTO : Venez de toutes parts,

Venez chez Alberto,

Vous y rencontrerez sûrement presque toutes vos
connaissances,

Car c'est ici qu'il faut venir,

C'est chez Alberto qu'il faut aller,

On s'y délecte !

PAT : Bonjour Harriet !

HARRIET : Bonjour Pat.

JOSH : Ah, tu le connais bien ?

HARRIET : Oui, et Ben aussi Bonjour !

BEN, PAT, ALBERTO : Eh oui, eh oui, c'est un café de rêve.

Et la musique y est aussi tendre que ses lèvres !

Si elle vous donne du fil à retordre,

Faites-vous servir deux grands verres maison !

D'ailleurs, Alberto ne tient pas aux pourboires !

D'ailleurs, Alberto est un philanthrope !

Aimez-vous donc, garçons et filles !

Filles, vous pouvez l'aimer, lui faire confiance
comme à un frère,

Garçons, ne lui dites pas "Vous me rappelez ma mère".

Nous mettrons tous nos services à votre entière
disposition,

Nous garantissons qu'elle écoutera votre déclaration,

Nous garantissons qu'elle ne dira pas "non",

Elle ne dira pas "non", elle ne dira pas "non" !

BEN : Harriet, je m'excuse

HARRIET : Qu'y a-t-il, Ben ?

PAT : Vous avez oublié quelque chose

BEN : Vous savez, ils finiront par vous trouver. Ils finiront par vous
trouver un jour ou l'autre.

PAT : Le cas est bien clair ... Les empreintes de Josh sont sur le
tisonnier !

HARRIET : Oh, j'avais oublié !

BEN : Pat et moi en avons parlé ! Vous feriez mieux d'aller le voir.

ALLEZ VOIR RICK ! Il vous écouterait ! Il vous écouterait si vous savez
COMMENT l'aborder.

HARRIET : J'en doute. Que puis-je faire ? Je ne veux pas quitter
Josh

JOSH : Encore une dernière danse ? Harriet, je t'en prie !

HARRIET : La musique s'est arrêtée.

.....
HARRIET : Arrête, arrête !

JOSH : Bien sûr, bien sûr. Chérie, tu es si froide ! Froide comme de
la glace !

.....
HARRIET : Aime-moi, Josh ! Aime-moi toujours, Josh, bien-aimé !

.....
JOSH : Harriet !

RIDEAU * FIN SCENE III

SCENE IV

JOSH : Hein ? Quoi ?

Oh, la sonnette ! Attendez, attendez donc !

RICK : Josh, il faut que je te dise il faut que je te dise

JOSH : Qu'y a-t-il, Rick ?

RICK : Elle me force à te dire Je dois elle est sur le palier d'en haut ! Elle est en train de descendre ! Josh, non, je t'en prie !

JOSH : Quoi ? quoi ?

RICK : Elle est horrible à voir !

JOSH : HARRIET !

RICK : Ce n'est plus un être humain !

JOSH : Il n'y a personne ! Elle est probablement dans la chambre à coucher; allons voir.

RICK : Je te dis qu'elle est là-haut !

JOSH : Elle n'y est pas !

RICK : Tu n'as pas assez bien regardé !

JOSH : Elle n'y est pas !

RICK : Je l'ai vue, rampant péniblement elle va venir ici ! Je suis perdu, je suis perdu !

JOSH : Rick, Rick, dis-moi ce qui s'est passé.

RICK : Je l'ai tuée, voilà !

JOSH : Quoi ? Quoi ?

RICK : Je l'ai tuée, je l'ai tuée !

JOSH : Rick, tu es fou !

RICK : Oui, je l'ai tuée !

JOSH : Rick !

RICK : C'est vrai !

JOSH : Mais tu vas t'expliquer !

RICK : Je n'avais pas besoin de le faire ! Le gâteau était empoisonné et vous aurait tués tous les deux en moins d'une heure.

JOSH : Explique-toi, explique-toi !

RICK : Je l'ai tuée ! Je l'ai frappée sur la tête avec le tisonnier ; j'ai entendu craquer son crâne, et puis, j'ai traîné son corps derrière le divan.

JOSH : Tu es fou ! Nous l'avons tous vue, après ! TU l'as vue, l'agent de police l'a vue, Madame Burnett l'a vue et moi, je l'ai vue !

.....

JOSH : Elle se portait bien alors, elle se porte bien maintenant !

RICK : Oui, je l'ai cru aussi ! Mais, CE N'ETAIT PAS HARRIET !

JOSH : Qu'était-ce alors ?

RICK : C'était QUELQUE CHOSE. Mais PAS Harriet !

JOSH : PAS Harriet ?

RICK : Ce n'était PLUS Harriet !

JOSH : Tu es fou ! Il n'y a personne sur le palier !

RICK : HARRIET ! Elle descend l'escalier ! Ne l'entends-tu pas ?

Comme ses pas sont lourds !

JOSH : Non, je ne la vois pas ! Tu es fou, Rick !

RICK : Elle se traîne lentement, péniblement. Elle m'a dit : "Avoue, avoue ! Il y a un témoin."

JOSH : Tu es fou, Rick, écoute !

.....

JOSH : Harriet ? Je t'en prie, Harriet chérie, sors de ce placard.

S'il te plaît, assez d'épreuves pour aujourd'hui !

Mme BURNETT : Je ne faisais qu'enlever la tache de sang !

RICK : Je l'aimais, mais je l'ai tuée. Maintenant, je me suis un peu racheté ! Madame Burnett a entendu mon avou. C'est ce qu'elle voulait que je fasse. Maintenant, c'est fait. Je l'aimais. Pardonne-moi Josh!

.....

JOSH : Pâtissier, pâtissier,

Veux-tu nous faire un gâteau empoisonné ?

Fais le haut, fais le léger,

Car ce soir, car ce soir

Nous célébrons !

Allons, nous ne pouvons pas être en retard !

Pâtissier, pâtissier, dis-moi franchement

Pourquoi est-ce que je ne t'aime pas ?

Paroles magiques pour elle

Rick nous a fait un gâteau empoisonné.

Paroles tragiques pour moi,

Pour elle,

Tragique, tragique erreur ?

Coeur souffrant, coeur brisé ?

Pâtissier, pâtissier,

Peux-tu nous faire un gâteau empoisonné ?

QU'EST-CE QUE RICK A VOULU DIRE ?

.....

Harriet ! Harriet !

Harriet est morte !

.....

Je t'aime à jamais ! A jamais !

RIDEAU * FIN DE L'OPERA

T H E W I S H.

RADIO OPERA IN ONE ACT
AND FOUR SCENES

BY GEORGE ANTHEIL

REVISED LIBRETTO.

George Antheil
8161 Laurel View Drive
Hollywood 46, Calif.

THE WISH.

SCENE ONE

(SYNOPSIS)

Harriet and Joshua Reynolds are a young American married couple, utterly in love with one another. They live together in a small apartment in that quarter of New York called Greenwich Village. The opera opens upon the morning of an important celebration for them. It is the anniversary of the night, four years ago, when they first met one another at a local cafe, "Alberto's". They always celebrate this day in the same way; first of all they make one another small inexpensive presents, more as a joke than anything else; then they have a cake made with an inscription such as "I Love You Forever" or "I Love You More Than Life", with as many candles as years---this year the cake will have four candles. And, at night, they celebrate again at the same table at Alberto's where they originally met. It is a charming little ritual; and, as the curtain rises, they both bounce out of the bedroom, to unwrap the presents both have left for the other the night before. They talk about the inscription which will go upon their anniversary cake this year, "I Love You Forever." Harriet, suddenly serious, asks Josh "Do you really believe that we love one another that much? Beyond life? Forever?" She says that she knows she does; and Josh says that he knows it too.

Josh is about to get ready to go off to work when his best friend, his boyhood friend, Rick Daggert, comes in with a box which, when opened, proves to be the cake which, otherwise, Josh was going to order on his way to the office. Josh thanks him deeply, and leaves for the office. Alone with Rick, Harriet takes a kitchen knife and poises it above the cake, as if she were going to cut it. Rick stops her, saying that it is for tonight; she will spoil it. Harriet asks him, coldly, "why, is it poisoned?" Rick first pretends not to understand but, as she tells Rick that she has recently become aware that he has been trying to poison Josh, he breaks down, admits that it is true, and that he has been trying to do so because he is so in love with her, Harriet. Incredulous, Harriet asks him why he did not tell her all this a long time ago. "I could have gotten you out of this" she tells him in a rather sympathetic and sisterly way. With strange emphasis, however, Rick tells her that "for people like me it is sometimes easier to do than to talk. It takes a lot of courage to attempt a murder!" This antagonizes Harriet again, and she answers "With poison. . . that's a woman's way." Rick, unable to take this taunt, gets up and runs out of the apartment, leaving Harriet alone. She looks at the cake with four candles, and has an idea. She will make a wish. She lights them, prays that her wish might come true, and blows---but, alas, only three of them go out---which means that she will not get her wish. The curtain falls as she looks at the cake and the one remaining burning candle with a look of the deepest disappointment.

SCENE TWO

The curtain goes up on the same apartment, but now it is evening, around seven thirty. There is an agitated strange feeling in the air. Josh comes home, looks about for Harriet, picking a poker from the floor and putting it back at the fireplace. A landlady, Mrs. Burnett, bursts in and accuses Josh of beating his wife. Astonished, Josh asks her why. Mrs. Burnett says that only three minutes ago she heard Mrs. Reynolds screaming that she was being murdered; obviously she believes that Josh was the culprit. Josh, alarmed, looks through the apartment, while Mrs. Burnett, gazing at the floor, discovers a blood spot, and runs out of the apartment. Josh decides to signal Rick, who lives in the apartment upstairs, to come down to help him find Harriet. He does this by knocking on the radiator pipe; and an answering signal comes from Rick, upstairs. Before Rick arrives, however, Josh discovers Harriet, apparently dead, spread out beneath the divan which he has moved away in his search. He tries to revive her, listens inexpertly to her heart, believe that she is dead.

As he kneels there, in agony, Rick comes in, stands transfixed. Josh tells him that Harriet is dead. Rick wants to know who did it, and Josh says he doesn't know. He also tells Rick about the landlady who obviously believes that he, Josh, was guilty of beating his wife, perhaps mortally, only a few moments ago. He wants to inform the police, but Rick points out to him that he is caught in a terrible web of circumstantial evidence, for he has no alibi for his progress back home---he came back on the subway in which he surely would never be recognized by anyone. Rick, apparently in the spirit of helpfulness, suggests that they get rid of the body, but Josh is horrified by this. Rick says "the circumstantial evidence is overpowering; we've GOT to think of something" but Josh only murmurs that Harriet is dead, and he no longer wants to live. "I'm finished!" he cries in anguish. At this moment the door buzzer rings.

Rick opens the apartment door, admitting Mrs. Burnett and a policeman. Mrs. Burnett immediately shows the policeman the blood spot. Rick now becomes master of the situation. He explains that Harriet cut herself while sewing. The landlady wants to know how that could be so---was he down here with her? Rick says that Harriet came upstairs to have him bandage it; but the landlady says that this is a lie, too, for there wouldn't have been time. She demands to know "Where is the body?" Rick, stoutly protests that she's sleeping in the bedroom---but Josh begs him to desist from lying. "My wife is dead!" he tells Mrs. Burnett and the policeman. "I've seen her lying cold underneath..." and he is about to show them underneath the divan when, suddenly, Harriet herself appears from the bedroom door, cold and beautiful, but with her hand swathed in a bandage, prominently displayed. Taken aback, but remembering what Josh has just said, Mrs. Reynolds catches at straws, says she might be a twin sister, and wants to look under the divan. Harriet quickly sits upon it, and so blocks her. The policeman quickly puts an end to all this by taking Mrs. Burnett out with him; obviously Mrs. Reynolds is alive, and there is no case. Mrs. Burnett, still suspicious, goes ungraciously; and Rick follows them, leaving Harriet and Josh alone.

Josh, terribly relieved, embraces Harriet fiercely, kissing her. Then he looks strange. How cold she is! "Let me go and fetch your shawl" he begs, but she answers "no, I no longer need it." However, Josh is relieved, and suggests that they light the cake now. "No" she protests "I've lit it earlier". "Did you make a wish?" he asks, almost gaily. "Yes" she nods. "Will it come true" he asks, but she is silent; however, as he insists upon an answer she says, with false gaiety-- "it won't come true if I tell you." Josh says that in a way he's glad all this happened, that it taught him something terribly important---that in those few terrible moments in which he thought she was dead he knew that life meant nothing whatsoever to him any longer. "I cannot live without you!" he declares.

Harriet, stricken, says "Josh, you MUST not say that!" Josh says that if she wishes he won't say it--but she knows now that he means it. And she answers "I know it now." She also says that she had a sudden strange realization---that if she could not have him, if he were taken away from her somehow---how TERRIBLY lonely she shall be. He, relieved, laughs, and tells her that she DOES have him, for tonight, tomorrow, forever.....Harriet shivers, as if stricken with a cold draught. Josh, meanwhile, as if tired by the recent events, sags back into the divan; and Harriet, overcome by compassion, sings him to sleep with a lullaby, ending by "I'll love you faithfully, forever....."

She gets up, placing his head upon the pillow, and sits besides him, a look of indescribable sadness upon her face, as the curtain slowly descends.

SCENE THREE

The scene commences with tremendous joviality. It is Alberto's Cafe, a little patio-restaurant nearby, and the place where Harriet and Josh first met. Also, it is the place they referred to in Scene One, where they planned to spend that evening's anniversary, just as they had done every year previous. A few people are dancing; and Alberto, at once the waiter and proprietor, is curring about. Harriet and Josh enter, arm in arm, beaming with happiness. Alberto, expecting them, dances them to a table, brings Chianti as per usual. Josh points out to Harriet that her bandage is slipping and, as he takes it off, laughingly points to her that there is no blood inside it; in other words, it's a fraud of a bandage! Harriet assumes innocence, pretends not to understand. But Josh good humoredly says he understands alright---Harriet has played a trick upon him, probably to test him. He wants her to explain, but she tosses this off with "oh, explanations are boring." But he insists upon knowing how she came out from under that divan (by now, of course, he assumes that he was mistaken in believing her dead). She laughingly says that she just crawled out from underneath it when he and Rick were arguing as to what to do with her body. Josh protests that he had nothing to do with that, and she says "and a good thing too, or else I'd never have come back." So Josh laughingly assumes that she just did all this to teach him a lesson not to use such large resounding phrases as "I love you forever" etc. unless he meant them. He is, as a matter of fact, almost too anxious to believe this; indeed all this could be his wish-fulfilment dream. He dances with Harriet, and she murmurs "Oh Josh, it's so beautiful here on earth---who would ever want to leave it" yes, she would like to go on dancing here, like this, with him forever. She implies that it is a "ghostly" evening; and he protests "but you're not a ghost" and he picks her up "you still weigh 110 pounds---ghosts weigh only three ounces!" Whereupon Harriet becomes skittish, claims that SOME ghosts are fully materialized, up to full specific gravity, and gives instances---for instance the policeman they saw that evening is a policeman that was shot dead years ago, he just likes to hang around the neighborhood. She also mentions Ben Weiss, the cigarstore man---another case of a fully materialized ghost. Alberto has brought them their cake, lit, and she sits down again at their table with Josh, clapping her hands and saying "How pretty, how very pretty."

A trio of men come out and sing a song about the enticements of Alberto's Cafe. Beneath their false moustaches can be seen Pat the Policeman, Ben Weiss, and Alberto himself. Harriet seems to know all of them by their first names, which surprises Josh---mildly. He is enjoying the evening for all it is worth. After the song, however, Pat and Ben come over to talk to Harriet. They are awkward, as if they bring bad news. Pat says she's forgotten something. Ben adds that "they're bound to find you sometime." Harriet buries her face in sudden grief. Pat insists that the case is pretty tight; Josh's fingerprints are on that poker. Ben adds that she'd better go see Rick, he'd listen to her IF she approached him in the right way. Harriet, grief-stricken, protests that she doesn't want to go, she doesn't want to leave Josh. Ben and Pat leave, shrugging their shoulders sadly; they've done their best. The candles on the cake have burned out, the people have left the cafe, it becomes dark and lonely there. Josh begs Harriet for one more dance---although the gay music has stopped and a ghostly terrifying music has taken its place. She dances with him, but she is leaden, he literally has to carry her. She finally cries "stop! stop" and he does, but says "darling, you are so cold, cold as ice!" He now becomes transfixed, as she, with terrible effort, moves backwards, into the distance, saying "Love me Josh, love me always...." When she disappears, Josh is released from his spell and moves painfully after her, but it is too late. He cries "Harriet, Harriet" but she is gone. as the curtain slowly falls on almost complete darkness.

SCENE FOUR

It is the same as Scene One and Two, the apartment. Josh is asleep on the divan in precisely the same position as at the end of Scene Two. The landlady, first buzzing, then letting herself in with her own key, enters furtively with her alibi---a pan of water and some rags---which she plans to use in case she is discovered; her real purpose is to see if Harriet's body is really underneath the divan. She tries to get a look underneath it, but Josh frightens her off by stirring in his sleep. The door-buzzer rings insistently again; this time Josh awakens but does not see Mrs. Burnett, who hides hastily in the hall closet, her retreat through the apartment door blocked. Josh goes to open the door; it is Rick, wild-eyed with fright. He leans upon the door, as if someone pursuing him wants to come in, Josh wants to know what's up; and Rick tells him that Harriet is on the upper landing. "She's awful to look at" Rick says, burying his face in his hands. Josh runs out to look, but sees nothing, decides that Rick is losing his mind. Rick continues to insist that she is there, crawling down painfully. The closet door opens a trifle, indicating that Mrs. Burnett is not missing a word of all this. Rick then confesses that he murdered Harriet, and that it is her dreadful ghost which is crawling down the stairs, after him; "she's not human anymore". Moreover, he says, it was not necessary; "The cake was poisoned and would have killed you both within the hour." Josh believing that he is insane, shakes him and says "make sense, make sense." Rick then describes how he killed him with the poker. Josh says they all, including Rick saw her after that; but Rick says "THAT WAS NOT HARRIET....IT USED TO BE HARRIET." Josh, increasingly agitated, says he's crazy, but even Josh is not sure that he does not hear the leaden footsteps coming down the stairway---though, previously, he saw nothing. Rick says that Harriet sent him down here to confess because "There's a Witness" down here---as, indeed, there is---Mrs. Burnett in the closet. Josh catches a glimpse of the closet door hastily closing and thinks it is Harriet; he goes to it, begs her to come out, but Mrs. Burnett, besides herself in terror, runs out, gathers up her pan and rags, runs out. Rick asks Josh to forgive him, because he truly loved her, runs out sobbing. Josh, left alone, goes over to the cake. He knows, now, something is wrong, terribly wrong. In complete abstraction he sings to himself a little song about poison cake, ending

Baker, baker, can you bake
For us both a poison cake?

He snaps out of his trance, and commences to lose his self-possession entirely. He says to himself "WHAT DID RICK MEAN" and commences to search through the apartment, finally bringing himself about to move the divan, as he moved it in Scene Two.

There is Harriet, lying there exactly as we saw her before Rick moved the divan back over her body. Josh cries "Harriet, Harriet," tries to put her arms around his neck, but they fall back listlessly. Yes, she is dead. She probably has been dead all along. Her face is deathly white. With finality he says "Harriet is dead", straightens out her head and arms, sees the lighted cake, goes over to it, gets a knife, reads the inscription on the cake "I Love You Forever."

Suddenly some brassy popular music comes from across the way. Josh goes to the apartment door, still open from Rick's hasty exit, and closes it, so closing off the world. He goes back to the cake, cuts a portion of it; and, as the curtain falls, we know that he will soon eat this heavily poisoned cake----and rejoin the Harriet he loves so terribly.

END OF "THE WISH"

THE WISH

Opera in One Act and Four Scenes

Libretto and Music by George Antheil

Characters.

Harriet Reynolds, lovely young wife of Joshua Reynolds, SOPRANO

"Josh" Reynolds, her attractive young husband. BARITONE

"Rick" Daggert, Josh's boyhood friend, now an artist. TENOR

Mrs. Burnett, a ratty and not too young landlady. SOPRANO

Pat, the Policeman. BASS-BARITONE

Alberto, owner of "Alberto's Cafe" BARITONE

Ben Weiss, "the cigarstore man". TENOR

(The part of Harriet Reynolds, beyond a few high notes which may be lowered, is mostly in medium to lower-medium register; and may therefore be comfortably taken by a lower-placed feminine voice, if necessary.)

SCENE ONE

HARRIET: A box of water-colors! And a diamond bracelet...from the ten-cent store. Just what I wanted.

JOSH: A chemistry set; just what I wanted.

HARRIET: O Josh! Oh Josh! Just think! Four raptuous years together! Our first meeting, four years ago tonight.

JOSH: I can still see you in Alberto's cafe. I came up and said to you: "May I sit down?" It was rather crowded that evening my dear...

HARRIET: No, it wasn't either, darling! But I did let you sit down. We were there for five hours, . . . until they closed.

JOSH: Until they closed. Who says there's not love at first sight?

HARRIET: And then the year afterwards we sat there again for five hours,

JOSH: We ordered a little birthday cake, remember? With one candle. We were only one year old a-piece. We hadn't even started living.

HARRIET: Oh Josh! How true!

JOSH: And next year a cake with two candles.

HARRIET: Do you remember that second anniversary! That was the first of the special cakes. Do you remember what we have written on it?

JOSH: Yes! Of course! I love you forever. I love you forever. That's what you've always said.

HARRIET: Last year our cake had three candles and it read:
"I love you more than Life" That's what you've always said. Darling!

JOSH: Yes Harriet?

HARRIET: Do you really believe that we love one another that much?
Beyond life? Forever? I know I do! I know now that I will love you
forever.

JOSH: I know it too.

HARRIET: Darling!

JOSH: Harriet! Have you ordered the cake for this evening?

HARRIET: No, not yet! But I'll do it after you leave. Have you reserved
the same table at Alberto's?

JOSH: I ordered it yesterday for tonight.

RICK: Happy anniversary, you two!

JOSH: He's brought us our cake!

RICK: It's incomplete. I don't remember what cabalistic remark you
always inscribe...

HARRIET: I'll attend to that. I've got the gadget.

RICK: So, now it's almost ready.

JOSH: It's mighty swell of you, Rick, to remember; thanks! Well I've
got to go now until tonight.

HARRIET: To-night!

RICK: No! No!

HARRIET: Why not? Is it poisoned?

RICK: You'll spoil it! It's for tonight. For you and Josh together!
You both light it first, wish, then eat it.

HARRIET: Oh! so it's for both of us this time! Well!

RICK: I don't understand.

HARRIET: It's about time that you tried poisoning us both! You've
tried long enough to poison Josh!

RICK: I don't know what you mean.

HARRIET: Yes, you do! What's more, you knew that I knew since
yesterday. When you saw me take that glass of milk which you brought
for him, out of the frigidaire and replace it with a glass of milk I had
poured myself. I saw you look at me then and say to yourself then
"My God, she knows! She finally knows!" Now it's clear. All of those
violent attacks he's been having, begin to make sense. I see what you're
up to. Every time it was something he alone could eat. And I was
allergic to strawberries, shrimps and cottage cheese. So now that you
know that I know why shouldn't you poison us both? You know, surely
that I'll tell Josh now, don't you? And soon?

RICK: The cake's not poisoned, Harriet, I swear it!

HARRIET: You've been lying ever since I knew you. You pretended that you wanted me to be your sister, your comrade, your mother confessor. And I was ~~fool~~ ^{fool} enough to believe it! After all you were his best friend. Why did you do it? Why did you do it, Rick?

RICK: I didn't dare to tell you, Harriet. But I love you! I love you! I thought that if he were not around I'd stand a chance with you!

HARRIET: You! You thought that!

RICK: Yes. I was a fool.

HARRIET: But, Rick...why didn't you tell met years ago instead of all this...now!

RICK: I was afraid that you'd laugh at me! So I hung on anyway I could.

HARRIET: And in the meantime you tried to kill your best friend, Josh. Your oldest friend, almost only friend. Rick, why didn't you tell me earlier? I could have gotten you out of this years ago.

RICK: For people like me, it is sometimes easier to do than to talk! It takes a lot of courage to attempt a murder!

HARRIET: With poison! That's a woman's way!

Lovely, lovely candle light
Shining bright, shining bright
Let me have my wish tonight
Dear God grant me my wish tonight.

SCENE TWO

MRS. BURNETT: Mister Reynolds! Mister Reynolds!

JOSH: Why? What's the trouble Mrs. Burnett?

MRS. BURNETT: You know alright! Your wife, Mrs. Reynolds, she she was just rousing the neighborhood.

JOSH: She wouldn't do that! Who says so?

MRS. BURNETT: I heard it! As did the lady downstairs. She heard it. Mrs. Reynolds was yelling and screaming. Yes, screaming.

JOSH: My wife? When?

MRS. BURNETT: Three minutes ago! Now don't tell me you were not here three minutes ago!

JOSH: I wasn't. What did the woman downstairs say?

MRS. BURNETT: As if you didn't know! She screamed "Help me! Help me! I'm being murdered! I'm being murdered!"

MRS. BURNETT: Blood!

JOSH: Harriet! Harriet! My God!
Rick, Harriet is dead!

RICK: Who did it?

JOSH: I don't know.

RICK: I'll go out and phone the police. No! Let's see what happened first.

JOSH: I don't know. I came home five minutes ago. I was hardly in the door when Mrs. Burnett came up here and accused me, at least she seemed to accuse me, of beating Harriet. She said the woman downstairs heard her screaming "help me! Help me! I'm being murdered!" I suppose she thinks I did it.

RICK: How did you come home? On the usual bus?

JOSH: No! No! I came home by subway! I wanted to get home earlier!

RICK: Great Scott! man! The subway is no alibi! Let's see now! I'd better not phone the police! Not yet!

JOSH: Harriet! Harriet! Dearest! No, it can't be!

RICK: Pull yourself together, man! You're in serious trouble! I'll help you! Let's put this back first. We'll get rid of the body.

JOSH: No! No! Nothing like that! Go tell the police! Nothing makes any difference to me now.

RICK: Josh, think! They've got you dead to rights. The circumstantial evidence is overpowering. We've got to think of something.

JOSH: Let me alone! I can't think of anything else but that Harriet is dead! Nothing else. Tonight of all nights! I don't care what happens to me now! Call the police!

RICK: I'll swear that you were with me!

JOSH: I don't want to live anymore. I'm finished.

MRS. BURNETT: Here it is, officer! Blood!

RICK: So what, Mrs. Burnett? Mrs. Reynolds cut herself as she was sewing, with a scissors.

MRS. BURNETT: How do you know? Were you down here?

RICK: No! She came upstairs to me to have me bandage it.

MRS. BURNETT: It's a lie! She wouldn't have had time! They're close friends, him and Mr. Reynolds. He'd lie about anything to save him! Where is the body?

RICK: Harriet? She's sleeping in the bedroom"

JOSH: No, no, Rick! It's no use! Don't lie for me! My wife is dead! I've seen her - murdered, murdered! I've seen her lying cold underneath...

HARRIET: Ladies and gentlemen?

POLICEMAN: Well, I guess that about settles it! How about all of us getting out now?

MRS. BURNETT: But he said he had seen his wife murdered! I'll bet that Mrs. Reynolds has a twin sister!

RICK: Mrs. Burnett, you've been reading too many detective stories.

MRS. BURNETT: I'll bet she's under the divan, murdered. I'll bet she's there!

HARRIET: Mrs. Burnett, don't you know me? I'm the one and only Harriet Reynolds!

MRS. BURNETT: Well, I guess you're Mrs. Reynolds.

POLICEMAN: Come on, Mrs. Burnett.

JOSH: Dearest! Dearest! Now I know why it is I love you so! I cannot begin to be if you are not here to love me. Dearest, you felt cold when I kissed you a moment ago! Let me go and fetch your shawl.

HARRIET: No, I no longer need it!

JOSH: Dearest! Are you well? What is it you dare not tell? Why do you look at me sadly? Tell me! I'll forgive you gladly. Let's light the cake now.

HARRIET: No, I've lit it earlier!

JOSH: Did you make a wish?

HARRIET: Yes.

JOSH: Will it come true? What did you wish?

HARRIET: It won't come true if I tell you! Let me keep my secret tight for tonight!

JOSH: In a way I'm glad all this happened. It taught me something terribly important, something I'll always remember. I do love you more than life! I do! I knew in those few terrible moments when I thought I'd lost you forever, that life means nothing whatsoever if you are not here. I cannot live without you!

HARRIET: Josh, you must not say that.

JOSH: Alright! I won't say it. But you know now that I mean it?

HARRIET: I know it now!

JOSH: Forever?

HARRIET: Forever! Oh Josh, I love you so! I too, have had a sudden realization! It is this: If I cannot have you...if you are taken away from me somehow...how lonely, how terribly lonely I shall be! I don't know what I would do.

JOSH: But you do have me tonight particularly! Tonight, the night of nights.

HARRIET: Tonight, the night of nights. But tomorrow, but tomorrow..

JOSH: You will have me tomorrow too!

HARRIET: But tomorrow?

JOSH: Tomorrow too! And the day after tomorrow.

HARRIET: Oh Josh, what big words we have always used! What does the word "forever" really mean? Now tonight I think for the first time I realized.

HARRIET: Why, you're tired dearest, very tired. Come rest your head on my lap. Trala-la-la-la, tra-la-lala-la. I'll love you forever! Mmmm... mmmm-mmmm--- I'll love you faithfully, always. Forever, darling.

SCENE THREE

SIGNOR ALBERTO: Ah, Mr. and Mrs. Reynolds! I see that you're quite on time! Tonight's the night!

HARRIET AND JOSH: Tonight's the night! We wouldn't be late for a million dollars!

SIGNOR ALBERTO: Chianti?

JOSH: Yes, Chianti as usual! Yes the same!

HARRIET: Yes, the same! Isn't it all wonderful! It's all the same, just as always. May it never, never change!

JOSH: Oh, Harriet! It's slipping! And not a drop of blood inside it!

HARRIET: No blood inside it?

JOSH: No blood! Now, don't you think you'd better explain?

HARRIET: Oh, explanations are very boring.

JOSH: This one will not be... at least to me! Now come on and tell me! How did you disappear? Did you crawl out from behind the divan to the bedroom? How did you get into the bedroom?

HARRIET: Oh that? That was nothing! So easy, really, my love!

JOSH: How did you get out from under the divan?

HARRIET: I crawled out from underneath it, made my way to the bedroom door... you two were much too busy; never saw me close the door! Never saw me!

JOSH: Oh, I see! You wanted to teach me a lesson, didn't you? It was "I love you better than my own life!"

HARRIET: Yes, that was it. In fact, I was fairly horrified when I heard you and Rick talking about how to get rid of my body.

JOSH: No! That was Rick! Only Rick, alone! I was too upset to attempt an alibi!

HARRIET: I remember that! I'll always remember that! And a good thing, too, or else I'd never have come back.

JOSH: "Never have come back"? And left me sitting here with the circumstantial evidence! Fie on you Mrs. Reynolds!

HARRIET: Well, not quite. No quite. Everybody is dancing! Come on.

JOSH: Alright.

HARRIET: Oh Josh! It's so beautiful here on earth; who would ever want to leave it? Yes, I wish this could go on forever, Josh! Dancing here with you. Holding you to me. Dearest one! Josh! I love you forever. All this is so new and strange to me.

JOSH: Nothing is ever new here. All is old and good.

HARRIET: It is new to-night. Everything changes, Josh. Even this ghostly evening.

JOSH: What was ghostly about it? Oh, I see! But you're not a ghost! You still weigh one hundred and ten pounds! Ghosts weigh only three ounces!

HARRIET: Oh, but some ghosts are fully materialized, up to full specific gravity! Difficult to tell them from real human beings.

JOSH: You don't say!

HARRIET: I do say! Yes! some ghosts are fully materialized. There's Ben Weiss, our cigar-store man downstairs. Why he's been dead for years!

JOSH: Ben's a materialized ghost I expect?

HARRIET: Yes, that's true. But how did you know?

JOSH: I knew it years ago!

HARRIET: Then you know that Pat, the policeman who came in this afternoon with Mrs. Burnett is also a fully materialized ghost? He was shot dead five years ago. Still likes to hang around our block, though.

JOSH: Oh yes, of course! I noticed that he knew you the first time that he saw you. But he also gave me a wink!

HARRIET: Oh! how pretty, how very pretty!

JOSH: Shall I make a wish now?

HARRIET: No, don't.

BEN, PAT, ALBERTO:

Come up the street, come down the street
Come here to Alberto's Cafe
You'll surely meet almost ev'rybody you know
For this is the place to go, to go!
Alberto's the place to go.
It's a treat!

PAT: Hello Harriet!

HARRIET: Hello Pat.

JOSH: Oh, you know him that well?

HARRIET: Yes and Ben too! Hello!

BEN, ALBERTO, PAT:

Yes, oh yes! It's a dream Cafe
And the music is as tender as her lips!
If she gives you any trouble
Order two of Alberto's doubles!
Moreover Alberto cares nothing for tips!
Moreover, Alberto's a philanthropist!
So boys and girls love one another!
Girls, you can love him, trust him like a brother!
Boys, don't tell her "you remind me of mother"
We will put all conveniences at your absolute disposal,
We guarantee she won't refuse your proposal!
We guarantee she won't say no
She won't say no, she won't say no!

BEN: Harriet, I'm sorry.

HARRIET: What's the matter, Ben?

PAT: You've forgotten something...

BEN: You know they're bound to find you. They're bound to find you sometime.

PAT: The case is pretty tight! Josh's fingerprints are on that poker!

HARRIET: Oh, I forgot!

BEN: Pat and I have been talking it over! You'd better go see him. See Rick! He'll listen to you! He'll listen to you if you know how to approach him!

HARRIET: I doubt it! What can I do? I don't want to leave Josh...

JOSH: Just one more dance? Harriet, please!

HARRIET: The music has stopped!
Stop! Stop!

JOSH: Of course! Of course! Darling you are so cold! Cold as ice.

HARRIET: Love me, Josh! Love me always, Josh beloved!

JOSH: Harriet!

SCENE FOUR

JOSH: Huh? What?
Oh! the door-buzzer! Wait, can't you! Wait!

RICK: Josh, I've got to tell you...I've got to tell you...

JOSH: What's up, Rick?

RICK: She's forcing me...to...tell you...I must...she's on the upper landing! She's coming down here! Josh! No, please don't!

JOSH: What? What?

RICK: She's awful to look at!

JOSH: HARRIET!

RICK: She's not human any more!

JOSH: There's nobody there! She's probably in the bedroom. Let's look in there!

RICK: I tell you she's up there.

JOSH: She's not there!

RICK: You did not look well enough!

JOSH: She's not there.

RICK: I saw her crawling painfully... she's going to come here! I'm finished, I'm finished!

JOSH: Rick! Rick! Tell me what happened?

RICK: I killed her! That's what!

JOSH: What? What?

RICK: I killed her! I killed her!

JOSH: Rick, you are mad!

RICK: Yes, I killed her!

JOSH: Rick!

RICK: It's true!

JOSH: But you're going to explain it!

RICK: I didn't need to do it! The cake was poisoned and would have killed you both within the hour.

JOSH: Make sense!

RICK: I killed her! I hit her on the head with the poker, I heard her skull crack! Then I dragged her body behind the divan.

JOSH: You're crazy! We all saw her after that! Why you did, the policeman did! Mrs. Burnett did! And I did! She was alright then! She is alright now!

RICK: Yes, I thought that too! But that was not Harriet.

JOSH: What was it then?

RICK: It was something! Not Harriet!

JOSH: Not Harriet?

RICK: It used to be Harriet!

JOSH: You're crazy! There's no one on the landing!

RICK: HARRIET! She's coming down the stairway! Can't you hear her? How leaden her steps are!

JOSH: No, I don't see her! You're crazy Rick!

RICK: She's dragging herself slowly, painfully! She said: Confess... confess! There's a witness!

JOSH: You're crazy, Rick. Rick, listen!

Harriet? Please come out of there dearest Harriet. Please, no more tests today.

MRS. BURNETT: I was just...taking out the blood spot.

RICK: I loved her, but I killed her. Now I've made amends a little! Mrs. Burnett heard my confession. That's what she wanted me to do! **Now it's done. I loved her! Forgive me, Josh.**

JOSH: Baker, baker, will you bake
For us both a poison cake?
Make it high and ~~make~~ it light
For tonight, for tonight
We celebrate!

Come on now, we can't be late!
Baker, baker, tell me true
Why it is I don't like you?

Magic writing for her sake
Rick did make us a poisoned cake.
Tragic writing for my sake,
For her sake,
Tragic, tragic mistake?
Heartache? Heartbreak?

Baker, baker, can you bake,
For us both a poisoned cake?

What did Rick mean?

Harriet! Harriet! Harriet is dead!

"I love you forever! Forever!"

END OF THE OPERA.

D E C E M B R E

Cantate Radiophonique

Musique de Henry Brant

Texte de Maeve Olen

(1955)

D E C E M B R E

Cantate Radiophonique

Pour Chanteurs et Récitants

Avec Instruments à Vent et à Percussion

Le texte de "Décembre" explore la signification originelle de Noël et son rapport au monde obsédé par l'idée de la destruction, massive ou individuelle, spirituelle ou physique, auto-infligée ou subie.

De même que dans la vie, et en conservant les textures complexes de la musique, il y a dans le texte, une confusion intentionnée : le cynisme, le désespoir et la satire se mêlent à l'idéalisme, la tendresse et l'espoir. Les personnages, les scènes et les siècles changent avec la façon caractéristique de l'impermanence de l'imagination et de l'instabilité de la vie contemporaine.

Ainsi donc, tandis que les Trois Rois commencent leur recherche, tandis que les anges et les bergers sont en Adoration, la destinée de l'Enfant est suggérée par les voyantes et les oiseaux de mauvais augure planant au-dessus de l'étable de Bethléhem. Les Trois Rois représentent à la fois les hommes courageux qui recherchent la lumière de la vérité au milieu du danger et les attachés (*) avides des puissances du Mal

(*) En français dans le texte

II

qui se serviraient des idéaux d'autrui pour arriver à leurs propres fins impitoyables. Les gardiens de l'Enfant, Symbole de la Paix (et de tous les enfants de tous les temps), sont impuissants, ignorants ou, dans le cas de la bonne d'enfants, irréfléchis et par conséquent, complices du Mal.

L'oeuvre suggère que ce n'est qu'avec l'acceptation complète et l'identification avec les idéaux de l'Enfant que nous pouvons banir l'ombre monstrueuse de la guerre des paisibles jardins terrestres et empêcher notre monde de devenir un espace désertique de fleurs mourantes et de coeurs humains tombés en poussière.

En ce qui concerne les éléments utilisés, "Décembre" fut conçu avec l'intention de combiner en une seule oeuvre quelques uns des nombreux moyens d'expression offerts par la radio, en particulier :

- 1) L'emploi de récitants aussi bien que de chanteurs, en soli et en chœurs.
- 2) L'emploi de textes pour leur signification propre et aussi de voyelles et syllabes pour accentuer certains timbres dans les voix chantées.
- 3) La disposition des exécutants à des distances variables du microphone, pour des effets variés de présence ou d'éloignement.

Dans "Décembre", le groupe principal (choeur, cuivres, instruments à vent et timbales) est placé près d'un microphone principal. Les récitants, la flûte et les autres instruments à percussion sont

III

projetés de la même façon, avec présence directe, mais par un autre microphone. Un troisième groupe (cuivres bouchés, timbres, cloches, etc... et les deux solistes) est placé à une certaine distance du microphone principal. Cependant, tous les exécutants de ce dernier groupe utilisent la projection totale en "forte" et les deux solistes, ténor et soprano, chantent à pleine voix. Ses divers tuyaux étant disposés en groupes séparés, l'orgue se trouve capté de façons diverses et variées par les microphones.

* * * * *

"Décembre" fut créé par la "Collegiate Chorale" de New-York, sous la direction de Ralph Hunter.

* * * * *

Solistes

Ténor	Lloyd Thomas Leech
Soprano	Marni Nixon
Le Récitant	James Morris
La Récitante	Lisa Markah

HENRY BRANT est également le compositeur d'oeuvres récentes telles que "Millenium 2", "Ceremony", "Encephalograms", "Galaxies", "Labyrinth" et "Ice Age"; ces oeuvres, prévues pour d'inhabituelles combinaisons d'instruments et de voix, utilisent également une distribution stéréophonique en contre-chant des forces exécutantes, dans des positions variées, tout autour de la salle. Dans ces oeuvres, Brant introduit aussi les nouvelles inventions rythmiques de la "polyphonie des temps" et des "intervalles calculés" qui rendent possible l'extrême complexité des textures rythmiques, avec un minimum de difficultés pendant l'exécution.

Henry Brant, dont les parents sont américains, est né à Montréal, en 1913. Il fut boursier à l'Institut de l'Art Musical de 1930 à 1934 et y obtint les prix de composition Loeb, Seligman et Coolidge; il fut également boursier à l'Ecole Juilliard de 1932 à 1934. Aaron Copland et Wallingford Riegger lui donnèrent des leçons particulières de composition.

En 1946 et en 1955, il obtint une bourse Guggenheim de composition musicale et, également en 1955, un octroi de fonds de l'Institut des Arts et des Lettres.

Il a composé, dirigé des orchestres et fait des orchestrations pour la radio, le cinéma, le ballet et le théâtre, faisant ainsi un apprentissage intensif dans ces aspects fonctionnels du métier de compositeur, avant de faire partie de l'Université de Colombia, de 1943 à 1950 et de l'Ecole Juilliard où il entra en 1947 comme professeur de composition et où il professe jusqu'à ce jour.

De nombreuses oeuvres récentes de Brant ont été composées sur commande, pour des organisations telles que "Yaddo Festival", "Collegiate Chorale", L'Université de Colombia, L'Orchestre Symphonique de Cincinnati, "Ballet Theatre", "Columbia Broadcasting System", "Broadcast Music, Inc." et L'Ecole de Musique Juilliard.

Des disques microsillons de la musique de Henry Brant ont été mis en vente par Columbia, Remington et American Recording Society.

"Millenium 2", "Admonition", "Behold the Earth" et "Prelude to Creation" sont aussi des oeuvres créées conjointement par Henry Brant et Maeve Olen.

D E C E M B R E

d e

Maeve Olen

I - PROLOGUE : DIALOGUE I

La Femme : Une étoile, comme un signe, pendait au ciel nocturne,
une étoile semblable à un soleil.
Les bergers et les voleurs la virent,
les amants et les rois,
les sentinelles et ceux qui veillent ...

L'Homme : Et les sombres seigneurs aveugles du désert
(l'interrompant)
qui, haissant la lumière qu'ils ne pouvaient voir,
mirent hors-la-loi la lampe et la torche et le feu
et organisèrent la mise à mort des étoiles.

La Femme : Les amants et les rois,
les sentinelles et ceux qui veillent,
la nommèrent ou la suivirent

L'Homme : Ou l'oublièrent.
(l'interrompant encore) La plupart des hommes ne la remarquèrent jamais.

La Femme : Un ange, comme Europe, tressa des jacinthes
autour des cornes de tous les taureaux et vaches.
J'avais, jadis, planté des jacinthes dans le jardin,
t'en souviens-tu ? mais elles ne poussèrent jamais.

L'Homme : L'enfant avait froid parmi les "Adoremus" et il frissonnait...

La Femme : J'avais un enfant, jadis.
(se souve-
nant soudain)

L'Homme : L'enfant avait froid, disais-je,
et deux oiseaux carnivores,
gros comme des boeux, gris comme la cendre,
et insolents, et décharnés par le jeûne du Carême
se perchèrent lourdement sur la gouttière
et arrachèrent les bardeaux avec leurs becs et leurs serres.

La Femme : J'ai jeté des pierres ! Et j'ai crié !
Ils ne voulaient pas s'envoler !

L'Homme : Le toit s'affaisse !

La Femme : Mon enfant est dans la maison! Laisse-moi y aller !

L'Homme : Prends garde ! La maison s'écroule !

(MUSIQUE)

II - INTERLUDE LYRIQUE : LES ASTROLOGUES

Ténor : Saturne est sous l'influence de la Balance, laissez-moi
vous prédire l'avenir:

Tous ceux, nés sous ce signe, prenez garde ;
vous avez bon coeur, mais vos intentions seront mal
interprétées;

le vendredi est votre jour fatidique;

Méfiez-vous des amis perfides.

Soprano : Vénus est sous l'influence de la Balance.

Sous cette sombre étoile,

une seule ambition vous gouverne :

mourir en martyr.

Les procès vous bouleverseront.

Soyez patient. Votre générosité

trouvera, au ciel, sa propre récompense.

III - INTERLUDE LYRIQUE : RITES ET INCANTATIONS

L'Homme : Et le joyeux Saturne, au cours de l'Age d'Or, pendant
(psalmodiant) sept jours,

créa le Carnaval dans toutes les rues, les places publiques
et les maisons de Rome,

et les serviteurs parlèrent, impunis, contre leurs maîtres,
et les nobles servirent à la table de leurs esclaves.

La Femme : A Brunnen, sur le lac de Lucerne,

les esprits féminins des bois,

les pauvres Strudeli et Strätteli, s'enfuirent, tremblantes,
dans la fourrée,

devant les feux des flambeaux, devant les fouets et les
cloches retentissantes et la clameur des cors.

L'Homme : A Carcassonne, les enfants de la rue Saint-Jean,

armés de batons, s'en allèrent chasser le roitelet.

La Femme : "Béni soit le roitelet, roi de tous les oiseaux" (*)
(psalmodiant)

(*) Vieux chant de Noël irlandais.

L'Homme : Avec un roi captif, lié à une perche, au son du fifre et
du tambour battant,

ils défilèrent dans les rues avec des flambeaux.

La Femme : "Béni soit le roitelet, pris dans les ajones".

L'Homme : Et s'arrêtèrent à chaque porte, de chaque maison,
écrivait "Vive le Roi" à la craie sur la porte,
et inscrivant le chiffre de l'année nouvelle.

La Femme : "Le roitelet est petit, sa famille est grande;
je t'en prie, bonne mère, donne-nous quelques gâteries".

(parlant) - Les bergères, leur tablier plein de gui,
sanglotèrent en voyant les villages en flammes;
les gnômes attendaient encore sous le pont,
l'enfant tardait à venir,
et les agneaux maigrissaient du lait pauvre de la brebis.

L'Homme : L'ange, comme Europe,
(parlant) respira le parfum capiteux du foin moisissant et des bêtes
en sueur,
chanta, inatentif, durant tout le "Gloria"
et, dissipé, songea au ciel climatisé.

IV - REPONS (CHORAL)

(Bruit de foule, exprimant en arrière-plan,
l'étonnement, la dérision et divers tumultes)

Soprano) L'an vieux s'en est allé,
&) :
Ténor) et se glissèrent la mort et les menaces de mort,
et le froid; nous savons avec certitude mélancolique
que même cette vie de demi-mort est bonne.

Nous attendons que les cloches sonnent follement de joie,
nous nous tenons debout dans nos tombes froides à demi
croussées
et tendons nos mains vers le feu d'un jour plus sage. (*)

V - DIALOGUE II

L'Homme : Trois rois à dos de chameau, portant dans leurs bras
des étoiles aussi grandes que des seaux,
voyagèrent loin pour trouver un quatrième roi.

La Femme : Moi aussi, jadis, je cherchais quelque chose.

L'Homme : Qu'était-ce ?

La Femme : J'ai oublié.

L'Homme : Un roi (d'après des sources généralement bien informées),
partit avec l'espoir de conclure
un pacte d'entraide contre ses deux compagnons.

La Femme : Etait-ce quelque chose qu'autrefois je possédais,
ou seulement quelque chose d'incertain que je souhaitais,
j'ai oublié.

L'Homme : Un roi partit avec l'espoir de conclure
une alliance par le mariage
de sa fille aînée.
La princesse avait onze ans, mais paraissait plus âgée.

La Femme : Je me rappelle les rats du désir aux griffes acérées
creusant en mon sein de profondes cavernes de douleur;
mes bras se souvinrent de quelque chose de chaud, et d'aimé,
de jadis tenu serré

(*) Chanté en allemand.
Texte allemand de Anneke Reens et Maeve Olen.

et se tendirent familièrement pour ne bercer que l'air vide.
O, cette odeur grisante, et lourde, et suffocante
des capucines coupées mourantes et des roses en vases,
O, avec quelle diligence les invités au visage livide
essayèrent de m'aider à trouver la chose aimée, la chose
perdue,
mais aucun n'y réussit.

L'Homme : Un roi partit avec l'espoir de se procurer
une aide financière sous forme d'un grand emprunt
garanti par une hypothèque
sur la moitié nord de son royaume,
ainsi qu'un emprunt personnel secret
payable le jour où il pourrait faire décapiter son Trésorier
d'Etat.

La Femme : J'arrachai de mon sein la froide pierre de mon coeur
et la jetai aussi droit, aussi fort, et aussi loin que je pus
dans la nuit glaciale du grand desert froid.
A quoi un coeur pouvait-il encore me servir ?

L'Homme : Tu peux le racheter au prix fort habituel
au comptoir aux souvenirs, dans le centre de la ville.
Il repose parmi les figurines phosphorescentes et la
verroterie voyante et les osselots dorés.

La Femme : Non !
(incrédule
& choquée)

L'Homme : Quelqu'un y a gravé la Genèse entière
(impitoyable-
ment) en grec microscopique et illégitime
et l'a joliment enveloppé de matière plastique.

La Femme : Non, non, non !
(desespérée)

Il fut séché et réduit en poussière par le soleil du desert
et soufflé par les vents dans l'éternité du glacial oublié.

L'Homme : Pourquoi frissonnes-tu ?
(d'un ton de conversation)

La Femme : J'ai froid.

L'Homme : Il fait froid ici. Il ne faudra pas oublier de commander
du bois de chauffage demain.

La Femme : (comme une ménagère qui se plaint)

Nous n'en aurons jamais assez.

Il est de si mauvaise qualité et la cheminée
a besoin d'être réparée et l'ouvrier
n'est pas venu bien que je l'eus appelé deux fois.

L'Homme : Qu'as-tu dit ?
(préoccupé)

La Femme : Il fait toujours froid dans cette maison.

(MUSIQUE)

VI - ANTIENNES

Soprano : Tout ce qui était dans un cocon,
sous un monticule, dans une ruche,
sous une couverture, dans un ventre,
se tint au chaud.

Choeurs : (Voir les couplets de la section VII - p. 8 à 14)

La Femme : Où est l'enfant ! Il était ici même
(dans un mur-
mure fort & à jouer devant la maison quand j'ai regardé.
alarmé)

Ténor : Trois rois à dos de chameau, portant dans leurs bras des
étoiles

aussi grandes que des seaux, voyagèrent loin
pour trouver un quatrième roi.

Choeurs : (Voir les couplets de la section VII - p. 8 à 14)

L'Homme : Quelle est cette foule, là, dans la rue ?

La Femme : Quel est ce bruit ?

Soprano) Cent quarante cloches brillantes

&) :

Ténor) de cuivre tintant, résonnant et bruyant

volèrent et brisèrent le ciel.

La Femme : Que sont ces ombres de grands oiseaux sur notre jardin ?

L'Homme : Regarde, le ciel se couvre !

Où est l'enfant !

VII - EVENEMENTS SIMULTANES

(Chaque couplet comporte sa mélodie propre et représente un aspect différent du mois de décembre. Les vingt-quatre couplets se chantent simultanément, sans coordination rythmique).

La neige s'infiltra

Dans les recoins cachés des cèdres.

Le vent pleura

Sur le sable froid.

- - -

"L'Isle de Quelque Nation" (*)

Le soir, dans le brouillard, par grosse mer arctique,
.....

(*) En français dans le texte.

.....
Prépara une fête familiale

Pour six cents étrangers dociles qui avaient le mal de mer,
Continuant tout le temps à monter une garde vigilante contre
les icebergs.

- - -

Dans les chambres sèches, chauffées, tendues de rideaux,
Les auditeurs parlaient de madrigaux et des derniers quatuors
Et de trios et de sonates
Et donnaient du jambon froid et du grog aux musiciens
Et disaient qu'ils jouaient eux-mêmes du violon.

- - -

Sous un reverbère, dans un cercle de lumière,
Six saints grelottants, en uniforme,
S'essoufflaient en jouant des hymnes sur un cor,
Un cornet à pistons, un saxhorn, un trombone,
Un tuba, une clarinette,
Jusqu'à ce que la neige qui tombait mit les cloches
En sourdine gelée.

- - -

Les sabots des chevaux
Coursiers des traîneaux,
Faisaient des étincelles sur la pierre
Et les harnais crissaient dans le froid.

- - -

Un enfant se roula en boule de neige
Et descendit la colline en roulant,
Augmentant de volume

.....

.....
Et plôngea dans un trou de neige amoncelée.
Il fut découvert vivant (souffrant du choc)
Par un égoutier, au dégel du printemps.

- - -

Le lait gela sur sept pieds de haut
Par-dessus la bouteille.
Les tuyaux et les seaux
Gonflés de glace
Eclatèrent.

- - -

Le tramway Numéro Huit (ligne de l'ouest)
Ne put freiner sur les rails gelés de "Canaan Hill",
Versa pêle-mêle dans la neige
Vingt sept passagers et quatre vingt dix paquets enrubannés.
Neuf passagers souffrirent de contusions légères.

- - -

La vente des articles ménagers (de consommation courante)
Est en progression constante;
Celle de l'alimentation (en retard dans le domaine du luxe)
Monte en flèche.

- - -

Une expédition se prépare, pour explorer
Les confins de l'Univers en Expansion.
Toute la journée, les chefs de groupe, portant étoile,
Accueilleront les volontaires dans les dépôts centraux.
Apportez des bottes de caoutchouc..
Marquez tous vos vêtements à votre nom.

- - -

Le bateau du Roi Chéops, laborieusement réparé
Fut porté au Nil et lancé.

Il s'avéra incapable de flotter et sombra à une verge de la
côte

Dans sept toises d'eau.

Toutes les âmes furent sauvées.

- - -

La mariée portait du satin blanc (une robe de famille);

Elle avait un simple bouquet de pivoines;

Les yeux humides, elle pensait à ses chambres à coucher et
à ses moquettes.

Le garçon d'honneur qui, à la dernière minute,

Remplaça le marié

(Qui, dit-on, s'éloigne vers le nord dans un rapide
brise-glaces

Offert à l'heureux couple par le père de la mariée),

Est diplômé de Groton et de Harvard.

- - -

Le champagne du pays et le vâté de foie en tranches

Etaient fort appréciés par l'heureuse assemblée

Dont tous les membres auraient gardé leurs manteaux

S'ils n'avaient été rassurés par la vue

Des radiateurs dans toutes les pièces glaciales.

C'étaient d'excellentes imitations de vrais radiateurs.

- - -

Quand les élèves de la classe de seconde

A la fête de l'Ecole Communale Numéro Quarante-et-un

Ouvrirent leurs boîtes

.....

.....
Entourées de rubans et couvertes d'argent,
Les boîtes étaient vides.

- - -

Les clochers et les cheminées craquèrent de froid
(Les canaux gelés étaient assez solides !)
Et les oiseaux affamés crièrent avec consternation
En voyant s'écrouler les briques.

- - -

Les glaçons pointaient vers le haut et vers le bas,
Des flocons de neige d'un dessin compliqué et de la taille
des roues d'une locomotive,
Tournoyaient follement aux carrefours du centre de la ville,
Renversant les piétons et enfouissant les ailes des taxis.

- - -

Deux bonshommes de neige cherchaient à défendre leur honneur
Dans un duel à chandelles romaines.
Aucun des deux ne peut être considéré comme vainqueur.

- - -

Des aiguilles de pin, de sapin et de cèdre
Tombèrent, et tombèrent, et tombèrent
Jusqu'à ce que les forêts deviennent impénétrables
Et toutes les rivières engorgées
Et la circulation arrêtée dans toutes les capitales.

- - -

Tous les assiégés
Mirent des bas de laine, cherchèrent leur lampe,
Mouchèrent les mèches et sortirent les chandeliers

.....

.....
Et placèrent neuf lumières dans chaque fenêtre !

Des invités vinrent en visite.

- - -

Poupette rentra de l'école

Ses mitaines mouillées, toute en larmes et le nez coulant.

Une boule de glace la frappa.

D'une manière ou d'une autre, une galoche fut perdue.

- - -

La sténographe du bureau 300

Se plaignit au chef de service

Que sa machine à écrire ne tapait que les capitales.

Ceci fut considéré comme un mauvais présage et tout le
personnel

Fit brûler une grosse d'attaches-trambones en sacrifice
expiatoire

Et partit trois jours plus tôt en vacances de Noël.

- - -

Les maisons de neige s'effondrèrent

Et un roi, traversant une banquise fondante

Perdit étoile, couronne et chameau.

- - -

Une masse d'air froid, accompagnée de rafales de neige

Vient de la mer;

Vélocité du vent : 30 milles à l'heure et en hausse;

Vingt degrés en banlieue; thermomètre toujours en baisse.

- - -

Pterynotus trialatus mollusca gastropoda (*)

Est étendu raide mort sur le seuil,

Un seuil étant l'endroit le plus sensé

Pour y être couché raide mort.

- - -

VIII - CHORAL ET BENEDICTION

Choeur : L'an vieux s'en est allé;

et se glissèrent la mort et les menaces de mort,

et le froid; nous savons avec certitude mélancolique
que même cette vie de demi-mort est bonne.

Nous attendons que les cloches sonnent follement de joie,

nous nous tenons debout dans nos tombes froides à demi
creusées

et tendons nos mains vers le feu d'un jour plus sage. (**)

Soprano) Que Dieu bénisse cette maison et tout ce qui lui appartient:

&

Ténor) :

pierre, bois et bétail ! Qu'elle soit toujours riche en

victuailles, meubles et habits et que l'homme y soit bien

portant ! (***)

(*) En italique dans le texte.

(**) Chanté en allemand.

(***) Vieille bénédiction de Noël écossaise.

IX- DIALOGUE III

La Femme : Mort, mort, mort, l'enfant est mort.
(gémissant)

L'Homme : (comme s'il n'avait pas entendu)

Je viens tout juste de les trouver en train de déchiqueter
le toit

Et quand je suis allé clouer les bardeaux

Ils se sont posés sur la poutre, à côté du piège que j'avais
tendu

Et m'ont regardé travailler avec des yeux ternes et
malveillants.

La Femme : Entends-tu le bruit des sabots et des roues sur les pierres ?

(silence)

Ils apportent l'enfant à sa mère.

(silence)

(continuant d'un ton de courtoisie un peu méchant) :

La bonne d'enfants l'a laissé sur le trottoir,

puis est partie, souriante, avec un inconnu

au teint cendré, insolent et décharné par le jeûne du Carême.

Certains disent que c'était son amant.

(silence)

(en colère, d'un air coupable) :

J'aurais dû le surveiller ! Et toi aussi ! Et nous tous !

L'Homme : (prêtant enfin attention à elle) :

Où l'emmènent-ils ? Ne savent-ils donc pas

que notre maison est la dernière dans cette rue ?

La Femme : O, la nudité des chambres !

La tristesse des assiettes

Et des pots de fleurs, et des chemises et des chaussures !

La douleur des fruits, et du pain, et des chants.

L'Homme : Les chevaux se sont arrêtés devant notre grille !
(étonné)

La Femme : Le silence - - plus aigu que des flutes - - perçant les
oreilles !

Le silence terrible, déchirant !

O, encore cette odeur de fleurs coupées qui meurent !

L'Homme : Pourquoi l'apportent-ils ici ?

La Femme : Ne peux-tu rien faire contre l'odeur de toutes ces fleurs ?
(on frappe à la porte)

L'Homme : Dis-leur qu'ils se sont trompés de maison. (Il attend)
Pourquoi n'y vas-tu pas ? (On frappe encore)

(en colère) Dis-leur ! (court silence) A qui appartient l'enfant ?
Réponds-moi !

La Femme : A nous.
(pleurant)

L'Homme : Nous n'avons pas d'enfant.

La Femme : A nous tous.

L'Homme : Ils s'en vont. Ils ont laissé l'enfant dehors.
(inquiet) : Renovez !

La Femme : N'ouvre pas la porte ! Ces diables d'oiseaux
(effrayée) vont entrer ! (elle écoute) Tu entends ?
Ce bruit dans le ciel ? Comme le tonnerre ? (elle écoute)
Le battement d'ailes monstrueuses

Plus fort que le bruit de la pluie qui commence ?

Entends-tu ?

L'Homme : Où est mon marteau ?
(affaire)

La Femme : Tu ne peux pas sortir maintenant ! Alors que l'enfant est
(effrayée) mort.

Que penses-tu qu'ils attendent ?

L'Homme : Ecoute (court silence)

Ils s'envolent.

La pluie a dû les chasser.

Nous pouvons prendre l'enfant.

La Femme : C'est peut être une ruse.
(vite, avec
crainte)

L'Homme : Non, c'est calme maintenant, ils sont partis.
Dépêche-toi, avant que l'enfant ne soit mouillé.
Nous pouvons le garder ici jusqu'à ce qu'ils reviennent.

La Femme : Ils ne viendront pas sous la pluie.

L'Homme : Elle cessera bientôt. Elle cesse toujours.
(amer)

La Femme : Non, elle tombe plus fort. Mais oui, mais oui.

L'Homme : Ils doivent déjà être sur le chemin du retour.

La Femme : Pas encore. Pas sous une telle averse !

Nous avons un peu de temps. Peut-être pourrions nous le
mettre

dans le jardin, dans le coin où poussent les jacinthes.

L'Homme : Mais les fleurs sont toutes mortes, n'avais-tu pas remarqué ?
Il n'a pas plu depuis si longtemps

que le jardin est comme un desert. Si seulement
il pleuvait ainsi plus souvent.

La Femme : C'est presque une attente paisible (silence)
Il y a eu si peu de paix dans cette maison.

L'Homme : La Paix, comme la pluie, n'arrive jamais
partout sur terre en même temps.

La Femme : Oh, mais une fois, une fois quand le monde était tout neuf,
il a plu pendant un millénaire !

(CODA INSTRUMENTALE - FIN)

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